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# SRI HARSHA CHARITA

## INTRODUCTION



The history of Sanskrit prose runs almost parallel to the history of Sanskrit verse. In fact, from the earliest period, the distinction between prose and poetry was not rigid. Rhythmic prose passages often lapsed into verse in the Upanishads<sup>1</sup>. The authors of Puranas resorted to prose where the picturesque imagery could not be cast into verse moulds<sup>2</sup>. We have prose passages intermixed

(1) Neither does a division between the forms of poetry and prose really exist in India. Every subject can be treated equally well in verses as in the prose form. We find novels which differ from the ornate epics in hardly anything except that the metrical form is wanting—Winternitz: History of Indian Literature, Vol. I p. 3.

(2) The narratives in the Upanishads and the Brahmanas are “of importance to us as the oldest examples of Indian narrative prose which we possess. It has already been mentioned that this prose of the older epic compositions frequently alternates with verses:—Winternitz : History of Indian Literature, Vol. I p. 211.

In language and style, they (the earlier Upanishads) resemble the Brahmanas, component parts of which they are or to which they were immediately attached. It is the same simple, slightly clumsy prose, but especially in the narrative portions by no means lacking in beauty—Ibid. p. 236.

Maitrayaniya Upanishad belongs to a considerably later period which must have been post-Buddhistic. It is again written in prose like the earliest Upanishads. This prose, however, no longer shows any Vedic traces; on the grounds of language, style and contents, we may place the work in the period of classical Sanskrit literature. The Mandukya Upanishad of the Atharva Veda probably also belongs to the same later period. Ibid. Page 238.

with verse in the Mahabharata. The rules of Sanskrit poetics do not make any distinction between prose and verse; Kavya (poetry) may be either in prose or in verse or in a mixture of both known as *Champu*. Just as in verse and in drama, the greatness of Kalidasa eclipsed that of his predecessors and deprived posterity of the earlier works, so also we have very little of Sanskrit prose preserved to us before the age of the classic writers, Bana, Subandhu, and Dandin. We find Bana referring, for example, to one Bhattara Harischandra, as an author of a prose work of high merit. But his work is not available at present<sup>1</sup>. Besides literary prose, we have the prose of the Sutras and the Bhashyas. The Sutras made statements of truths in a condensed form and Bhashyas were commentaries on those terse statements. Although some of the Sutras and some passages of the Bhashyas reached high levels of poetry, yet on the whole they could not be considered to be part of Kavya literature.'

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(1) भट्टारहरिचन्द्रस्य गद्यबन्धो नृपायते । इति हर्षचरिते.

References to two other prose romances are made in Tilaka-manjari of Dhanaphala.

(a) पुण्या पुनाति गंगेव गां तरंगवती कथा ।

(b) सुस्मिष्टललिता यस्य तथा त्रैलोक्यमुन्दरी ।

(2) This peculiar Sutra style originated in the prose of the Brahmanas. This prose of the Brahmanas consisted almost exclusively of short sentences; indirect speech is entirely absent; the sequence of principal sentences is but rarely interrupted by a relative or conditional clause and its monotony is only relieved to some extent by participial constructions. Furthermore, in spite of a certain prolixity showing itself especially in awkward repetitions, much that is taken as a matter of course in oral presentation and instruction remains unsaid, while we have to complete it in our translations. Prose of this nature would easily, by more and more exaggerated simplification, be turned into lapidary,

In fact there has been a sharp difference between the Sastraic literature of the Sūtras and the Bhashyas and the Kavya literature, the Sastraic school condemning the Kavyas, as involving waste of precious time. They even went so far as to enjoin काव्याह्वापं च वर्जयेत् "One must eschew the study of Kavyas."

But it must be inferred that writers on Sanskrit poetics failed to emphasise the fundamental difference between prose and verse. In the Kavya-darsa, Dandin points out the difference in these verses.

अपादः पदसंतानो गद्यमाख्यायिका कथा ॥

इति तस्य प्रभेदौ द्वौ तयोराख्यायिका किल ।

नायकेनैव वाच्यान्या नायकेनतरेण वा ॥

Sequence of words which do not fall into metrical form is Gadyam or prose. Its sub-divisions are two, *Akhyayika* and *Katha*; of these two, one is put in the mouth of the hero alone; the other may be put in the mouths of others also.

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detached sentences connected only by the most essential particles, as we find in the Sūtras. For the purpose of greater saving of syllables and still shorter summarisings, only one new element was introduced—the formation of long compound words with which we meet for the first time in the Sūtras and which then became particularly characteristic of the classical Sanskrit Literature and gained even greater ascendancy in later periods. The frequent quotations from the Brahmanas in the older Sūtra texts and when even there is no direct quotation the many Brahmana-like passages in the midst of Sūtras make it apparent that the Sūtra style was developed from the prose of the Brahmanas—Winternitz : History of Indian Literature Vol. I pp. 270—271.

The differences between *Akhyayika* and *Katha*, the two main forms of Sanskrit prose *Kavya*, are pointed out by Dandin. *Akhyayika* is when the narrative is by the hero himself (it is not considered inappropriate to praise one's virtues in this mode); but persons other than the heroes are the authors of a *Katha* as Dandin points out the fact whether the speaker or other is the hero could not form a proper basis of classification. For it does not affect the intrinsic value of the *kavya* as it is a meaningless distinction. Prose *kavyas* occasionally use verse. A distinction is sought to be made by some writers according as the metre used occasionally in a prose work is *Vakra* or *Apavakra*. One will readily agree with Dandin that also this is a meaningless distinction. A third distinction is made which is technical but equally meaningless. The sub-divisions of an *Akhyayika* are called *lambhas* or *lambhikas* and those of a *katha* are called *Uchchivasas*. The distinction, however, is only in name and is not in any way concerned with the subject matter. Therefore, concludes Dandin, "*Katha* and *Akhyayika* form only one class, though stamped with two different names."

Scholars like Pischal and Oldenburg have traced the literary prose of the *champus* and of the romances, historical and mythological, to the early narrative prose of the Buddhistic *jatakas* in Pali. Prof. Keith says in his "Classical Sanskrit Literature": "Occasional instances in the Mahabharata are doubtless cases of contamination, not relics of primitive form as held by Oldenburg." It has been suggested by some Western critics that the Sanskrit prose romances were largely influenced by the

early Greek romances<sup>1</sup>, The growth of Sanskrit romances in the early centuries of the Christian era appears to such critics to be so sudden as to render probable the theory of foreign models affecting Indian taste. Support to the theory is also sought in the kindred theory of the influence of Greek astrology on Indian astrology. A prominent advocate of this theory of foreign influence is Prof. Peterson, who suggests that even the Pisachi story of the Brihat-katha was itself influenced largely by Greek literature both in its plan and in its contents. Other writers like M. Lacoti come, on the same evidence, to the opposite conclusion that the Greek romance had borrowed largely from the Indian. The saner opinion seems to be that which is advocated by Dr. Keith, that the two literature, Sanskrit and Greek, were independent of each other: both in their structure and in their contents, although there might have been occasional influences in minor details because of the admitted contact of the two civilisations.

In spite of Sanskrit grammarians making no distinction between prose and verse we find that only very few prose works exist in Sanskrit at present. This is partly due no doubt to the excellent works of Bana, Subandhu and Dandin making the student of Sanskrit ignore the earlier prose works<sup>2</sup>. In his Sanskrit Introduction to

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(1) To such an extent had the Mahabharata become a compendium of narratives of all descriptions rather than an epic that even prose pieces, Brahmanical legends, and moral tales, some entirely in prose form and others partly in prose and partly in verse were incorporated with the epic — Winternitz : History of Indian Literature, Vol. I p. 230.

(2) While prose was employed in the Yajur Veda and the Brahmanas and finally attained to a certain degree of development, it almost

Vasavadatta, Pandit R. V. Krishnamachariar discusses the causes that might have led to the scarcity of extant prose works in Sanskrit. He says that according to one opinion this is due to Sanskrit not being a living tongue. It is only in a spoken language that prose works abound. A second opinion is also discussed at length, that verse is more allied to music than prose; a writer of prose is therefore handicapped by having to emulate the music of Sanskrit verse in a difficult medium. A third opinion with which the Pandit is most in accord is that verse is like a beautiful girl who attracts by the perfection of form while prose is an actor who has to shave his moustache, powder his face and shine for the nonce in the borrowed embellishments of a lady and it is quite natural that poets took to the easier path of verse for producing the desired effect of a *kavya*.

The three masters of prose *kavya*, whose writings by their excellences appear to have wiped the earlier prose romances out of existence, are, as has been pointed out above, Bana, Subandhu and Dandin. Of the date of Bana there is no dispute. He was a contemporary of Sri Harsha and was one of the chief ornaments of his Court. Sri disappears in Sanskrit, nearly every branch of literature being treated in verse, often much to the detriment of the subject as in the case of law. The only departments almost entirely restricted to the use of prose are grammar and philosophy but the cramped and epigrammatical style in which these subjects were treated hardly deserves the name of prose at all. Literary prose is found only in fables, fairy tales, romances and partially in the drama. In consequence of this neglect, the prose of the later period compares unfavourably with that of the Brahmanas—Prof. Macdonell.

Harsha's date has been definitely fixed by that of his contemporary, the Chinese pilgrim Hoiun-Thsang who was in India from 629 to 648 A.D. Sri Harsha reigned from 606 to 648 A.D. The story of the *Harsha-Charita* covers the early part of Sri Harsha's life. We are told therein that Harsha came to the throne when he was a young boy of sixteen. That makes the birth of Sri Harsha fall on or about 590. A.D.

Bana, who in all probability did survive Sri Harsha by a few years, must have been of the same age as his patron, the Emperor. Some scholars have drawn the inference that Bana died earlier because in his *Harsha-Charita* he does not deal with the later years of Sri Harsha's reign. But the reason may well be what is urged by the poet himself in the third Uchchvasa कः खलु पुरुषायुषशतेनापि शक्नुयाद्विकलमस्य चरितं वर्णयितुं । एकदेशे तु यदि कुतूहलं वः सज्ज्ञा वय ॥

About the date of the two other classic prose writers, Subhandhu and Dandin, there is considerable difference of opinion. One Vasavadatta is referred to by the *Maha Bhashya* as an *Akhyayika*. The 'Vasavadatta' of Subhandhu would be a *Katha*. And unless we hold with Dandin that there is no difference between *Akhyayika* and *Katha*, we

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(1) Half a verse in the introductory portion of *Kadambari* seems, according to a Sanskrit Scholar, to refer to the cruel and unmerited death of Sri Harsha at the hands of a villain—an opinion which places the composition of *Kadambari* after the death of Sri Harsha in 646—647 A.D. and explains the fact that it was left unfinished, for Bana died soon after Sri Harsha. The verse has been thus translated by Mr. Ridding, "who is there that fears not the wicked, pitiless in causeless enmity?"

cannot identify the 'Vasavadatta' of the *Mahabhashya* with Subandhu's. Bana praises a 'Vasavadatta' in his *Harsha Charita* thus :

कवीनामगलर्हो नूनं वासवदत्तया ।

शक्येव पाण्डुपुत्राणां गतया कर्णगोचरं ॥

This reference by Bana to Vasavadatta is in all probability to the same Vasavadatta which is referred to in the *Mahabhashya*.

It is a matter of considerable difference of opinion among scholars whether Subandhu lived earlier or later than Bana. The question assumes importance because of many passages in Subandhu's Vasavadatta and in Bana's *Harsha Charita* which bear close resemblances and lead to a charge of plagiarism against the one or the other<sup>1</sup>. Dr. Peterson, in his introduction to Kadambari, thought that Bana was the author and Subandhu the copyist : " For. that after the graceless string of extravagant and indecent puns presented by the present Vasavadatta had been received with approval into the national literature, a reversion should have been possible to the chastity alike of

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(1) Bana is taken to allude to Vasavadatta of Subandhu when in his 20th stanza to his Introduction to Kadambari he describes his romance as " this story surpassing the other two ", the other two according to the commentator of Kadambari being the Vasavadatta and the Brihadkatha, but the allusion is by no means clear and we cannot rely on the opinion of the commentator who came long after, that one of the two *kathas* must be the Vasavadatta of Subandhu. Many of the prose romances which existed before Bana are not now extant and were not probably extant in the commentator's times and Bana might have in his mind two prose romances in Sanskrit famous in his time though not now extant with which his own poem would bear no comparison.

sentiment and of diction of Bana and Bhavabhuti would be a literary miracle almost incredible". This opinion was based on the assumption that there was a gradual growth in Sanskrit literature. We know, on the other hand, that periods of literary activity when authors wrote in a simple and natural style alternated often with periods when authors wrote a highly artificial style; Dr. Peterson's argument based merely on the idea of gradual decadence of Sanskrit poetry is, therefore, unconvincing. Mr. Kale refers to the fact that one Vakpatiraja, a contemporary of Bhavabhuti, refers to Subandhu in his Prakrit poem Gandavaho along with Bhasa and Kālidasa and is silent about Bana. If this Subandhu is the same as the author of the extant Vasavadatta, then the assumption that Bhavabhuti and Bana lived before the decadence indicated by Subhandu is directly contradicted by this reference of Vakpatiraja. Another argument of Mr. Kale for placing Subandhu before Bana is based on the order of the authors in a verse in Raghava Pandaviya.

सुबन्धुर्बाणभट्टश्च कविराज इति त्रयः ।

वक्रोक्तिमार्गनिपुणाश्चतुर्थो विद्यते न वा ॥

There is no basis for assuming, with Mr. Kale, that the order in this verse is chronological. It may be that the author of this verse mentions the three authors in their order of merit or as equals like the trinity of Gods.

Whatever be the truth on this question of posteriority of Bana to Subandhu, there is no doubt that Bana is above the charge of plagiarism. The coincidences, however, cannot be explained by attributing them to a common source not now extant<sup>1</sup>. A possible explanation is that the

(1) After the special condemnation of plagiarists in the introductory

passage existed probably in only one of the two books, and that either scribes wrongly imported them into the other book or teachers noted the corresponding description from one book in the other, which in process of time got mixed up with the text. For, both the authors have been highly praised by later Sanskrit poets, which would have been the case if either has copied from the other as the present texts make us believe<sup>1</sup>. Only a close examination of all available manuscripts of the two classics will entitle one to decide authoritatively on this vexed question.

Whatever be the truth about Bana and Subandhu, there is now at least no doubt that Dandin came after Bana. If the reference in Vasavadatta to a *Chandovichiti* be taken to be a reference of a *Chandovichiti* by Dandin (whether Dandin wrote a *Chandovichiti* is itself doubtful), then Subandhu came after Dandin also<sup>2</sup>. Further, verses of the Harsha Charita, one cannot imagine Bana plagiarising Subandhu.

अन्यवर्णपरावृत्या बन्धचिह्ननिगूहैः ।

अनाख्यातः सतां मध्ये कविश्चैरो विभाव्यते ॥

(1) (a) सुवन्धुवर्णमदृष्ट्वा । राघवपाण्डवीये ...

(b) वरां याते सुवन्धौ विधेः विघटिते वाणे विषादस्पृशः ।

श्रीकण्ठचरिते ॥

(2) Subandhu also is referred to by Dandin in the Avanti Sundari Katha before he refers to Bana in the now incomplete verse—

सुवन्धुः किल निष्क्रान्तो बिन्दुसारस्य बन्धनात् ।

तस्यैव हृदयं बध्वा वत्सराज—= ॥

But as Mr. Nair points out, the Vasavadatta of Subandhu now extant has nothing to do with Vatsaraja and Dandin probably refers to 'another' Subandhu, the probable author of the Akhyayika Vasavadatta.

in the *Harsha Charita* Bana refers to a number of authors by name and not to Subandhu; which leads to the inference that the Vasavadatta referred by Bana and by the *Mahabhashya* was an earlier *Akhyayika*.

Another great poet, with whose name Bana Bhatta's is frequently associated, is Mayura. Dandin's *Avanti Sundari Katha* refers to them both in a single verse:

मिन्नस्तीक्ष्णमुखेनापि चित्रं वाणेन निर्व्यथः ।

व्याहारेषु जहौ लीलां न मयूरः.....॥

Rajasekhara cites a verse which refers in the same breath to Bana and to Mayura :

अहो प्रभावो वाग्देव्याः यन्मातंगदिवाकरः ।

श्रीहर्षस्याभवत्सभ्यः समो बाणमयूरयोः ॥

Another verse in praise of Bana says—

प्रतिकविभेदनबाणः कवितातरुगहनविहारमयूरः ।

सहृदयलोकसुबन्धुर्जयति श्रीमदृवाणकविराजः ॥

Prof. Quackenbos says of this Mayura that (1) Mayura flourished in the first half of the seventh century ; (2) he was, along with Bana a protege of Sri Harsha ; (3) he is in all probability जगुलिको मयूरः, who is referred to by Bana in his *Harsha Charita* as one of his companions of his youth who wandered about in an adventurous spirit; (4) that 'Jangilika' meant probably a 'garudika' or a doctor who specialised in curing cases of poisoning and

dealt with antidotes; as the statement of Bana's is supported by the following verse of Rajasekhara :—

दर्पं कविभुजंगानां गताश्रवणगोचरं ।

विश्वविद्यैव मायूरी मायूरी वामिक्रान्तति ॥

Sri Harsha is said to have brought about the friendship of Bana and Mayura. Probably, the reference is merely to his patronising both the poets. There does not seem to be any basis for the story that Bana was Mayura's son-in-law. One cannot be certain whether the *Chandī Sataka* of Bana or the *Surya Sataka* of Mayura formed the model for the other. In all probability, they were composed in praise of their respective deities at the instance of their royal patron.

About the life of Bana himself, we have considerable autobiographical details given in the *Harsha Charita* and in the introductory verses of the *Kadambari*. That he was a first class Brahmin, along with Mayura, is pointed out by the verse already quoted from the elder Rajasekhara 'where the poet Divakara who was a Matanga or Chandala is referred to as occupying a seat of equal honor with Bana and Mayura in the court of Sri Harsha because of the grace of Sarasvati. Bana belonged to the Vatsyayana Gotra. From the first three *Uchchwasas* of the *Harsha Charita*, we are able to give the following account of Bana's ancestors and of Bana who went to Sri Harsha's Court and was well received by him; we learn that he returned to his village Prithikuta with honours and that during his absence some attendants of the King misled him about the adventures of Bana's youth. Krishna, the

cousin of Harsha, learning this, sent a messenger to Bana, inviting him to the Court in order that the king might not be less affectionate towards the poet. The rest of the second Uchchvas deals with the preparations that Bana made before starting from his native village Prithikuta and the reception that he had at the hands of the emperor Sri Harsha when he was camping near Manitora on the banks of Ajiravati. Bana was slighted at the meeting by emperor Harsha who pretended to be vexed with the tales of his youthful adventures and kept silent without welcoming him. But when Bana accosted him with praise and pleaded that he had done nothing wrong, the king took him back in his favour. Bana remained for a while with his royal patron.

In the third chapter, the tale is told of Bana's return with honours from the capital to his native village. Bana's cousins, Ganapati, Adhipati, Tarapati and Syamala, request Bana to tell them the history of Harsha's life. Here also there are veiled references to Bana's waywardness in his youth and the high regard that he commanded in the royal Court. Bana replies to his cousins that language cannot adequately convey the greatness of Sri Harsha, but he will anyhow narrate a part of that life for the delectation of his friends and cousins.

He begins the narration by describing the country of Sri Harsha and its capital city Sthanveesvara (modern Thaneswar) where long ago king Pushpabhuti lived. This king was an ardent Saivite devotee and helped a famous Saivite sage from Deccan known as Bhairavacharya in the performance of rites which conferred on the Acharya

the status of a Vidyadhara. Goddess Lakshmi appears before at the conclusion of the Vidyadhara rite and blesses him by saying that his lineage will last long without any interruption and in his line will be born in due course a great emperor who will be known as Sri Harsha. Sarasvati was cursed to be born on earth and she married the Brahmin sage Dudhecha. Their son was one Vatsa, belonging to the family of Sarasvata, the ancestor of Bana. Bana's father was Chitrabanu, who was one of the sons of Arthapati, the son of Pasupata, the son of Kubera, a descendant of the above-mentioned Vatsa. As Vatsa settled on the banks of the river Hiranyabahu, otherwise known as the Sona (the river Sone), in a Brahmin village called Prithikuta, the family continued to live in the same place during Bana's lifetime. Bana's mother Rajadevi, died when he was a mere child and his father Chitrabanu also died when Bana was about 14 years old. Sometime after his father's death, Bana led a wandering life with a number of companions. The names of these companions are mentioned in the first Uchchvasa of the *Harsha Charita*.

Bana had sufficient ancestral property to support himself and his wanderings were for the purpose of merely satisfying his strong curiosity to know more about men and things. It is in all probability the experience gained by these wanderings that gave to his prose romances a sense of reality which they possess. We are told in the second Uchchvasa that Krishna, cousin of emperor Harsha, sent a messenger to him when he was spending one summer afternoon in the company of his

cousin Chandrasena. This messenger conveyed the regard which the emperor and Krishna had for Bana, although he was living at a great distance from him, and remarked that "during Bana's absence, the emperor has been mislead about Bana by evil-minded persons, but that Krishna told him the truth about Bana and that the emperor said that Bana should come to the emperor's Court without any delay."

This passage makes it probable that either in the course of his wanderings or towards the end, Bana had been to the emperor Sri Harsha.

#### SRI HARSHA.

Although Bana's *Harsha Charita* does not purport to be an impartial historical account of the life of Sri Harsha, yet many inscriptions that have been found and the accounts given by Hiouen T-sang and Itsing both attest to the high value of *Harsha Charita* as an unbiassed description of Sri Harsha and his times. The knowledge derived from the inscriptions has helped in understanding in many places the puns and literary allusions which abound in Bana's prose and which, being understood easily by his contemporaries, were greatly appreciated by them. In the third Uchchvasa, for example, we have reference to Sri Harsha's victory over the king of the Sindhus. Sri Harsha apparently subdued some fortresses in the Himalayan regions and levied tribute from the chieftains of those regions.

अब पुरुषोत्तमेन सिन्धुराजं प्रमथ्य लक्ष्मीरात्मीकृता ।

अत्र परमेश्वरेण तुषारशैलभुवो दुर्गाया गृहीतः करः ।

जत्र देवेन अभिहितः कुमारः ॥

Another passage refers to the coronation of Kumara-gupta, the Malwa prince, who along with his younger brother Madhavagupta, was a companion of Sri Harsha's boyhood. This reference to Harsha's friendship with the Malwa prince is corroborated by the Apshad stone inscription where Madhavagupta is referred to as desirous of meeting Sri Harshadeva in person.

Bana describes Sri Harsha as coming of an ancient Kshatriya family. Hiouen Tsang's reference to him as a Vaisya has been proved to be due to a confusion by the Chinese traveller of the Vaisya caste with the Bais clan of the Kshatriya Rajputs. Pushpabhuti, who was favoured by the goddess Lakshmi, according to *Harsha Charita*, with a boon that in his lineage will be born the great emperor Sri Harsha, might have been a mere mythical king; and the story regarding his devotion to Lord Siva and the help that he rendered Bhairavacharya in attaining the status of Vidyadhara might have been mere literary devices of Bana to emphasise the greatness of Sri Harsha and his devotion to Hindu Gods, particularly to Lord Siva. The three great religions that prevailed in Sri Harsha's time were Saivism, Buddhism and Sun-worship. The *Harsha Charita* tells us that Prabhakaravardhana, the father of Sri Harsha, was a worshipper of the Sun. Sri Harsha himself is described as Pramamahesvara. The inscriptions corroborate the fact that the three immediate ancestors of Sri Harsha were great devotees of the Sun-God, while Harsha himself had special leanings towards Saivism. Sri Harsha's elder brother Rajavardhana, both according to *Harsha Charita* and according to Hiouen T-sang had strong leanings towards Buddhism. Harsha's sister

Rajyasre was married to prince Grahavarman of Kanouj, who had also strong leanings towards Buddhism and on the death of her husband Rajyasre decided to become a Buddhist nun. Although Bana is an orthodox Brahmin, he does not show his bias towards Brahmanism but describes the state of the country as it really was. He makes Harsha declare that he will follow his sister's footsteps and become a Buddhist monk after he had avenged the cruel death of his brother-in-law.

Considerable light is thrown on the religious practices of Sri Harsha's time by the several descriptions with which *Harsha Charita* abounds; the descriptions of Bhairavacharya and his weird rites must have had some basis in the practices of the Saivites of the Deccan in Bana's time. We have an elaborate realistic picture of the Brahmin settlement at Prithikuta, the birth place of Bana. The Brahmins of his day engaged themselves in the performances of sacrifices, and in the uninterrupted study of the Vedas and Vedangas and devoted themselves to Sanskrit literature. Reading of the Puranas and their exposition to popular audiences were common ways in those days of spending the afternoons. We have similarly, in a later Uchchvasa, references to the rites performed on Prabhakaravardha's death which show what were the popular observances of the Hindus of that country. The elaborate descriptions of the royal festivities when Harsha was born and also when Harsha's sister Rajyasri was married to Grahavarman also throw considerable light on the Court life in that country. Although Sri Harsha became in later days, according to Hiouen T-sang, a devout Buddhist and once in five years distributed all his wealth

in charity, we find that the statement of Bana that Harsha was a Saivite in the earlier days of his rule is supported by his inscriptions. The royal seal of Sri Harsha bore the emblem of Nandi on it. Bana describes Harsha's starting on an expedition after worshipping with great devotion the God Nilalohita. One reason why probably Bana does not complete the life of Sri Harsha might have been that Sri Harsha gradually became more and more Buddhistic in his observances.

Harsha's father Prabhakaravardhana was at the beginning a prince of only the Thaneswar district, but by his military adventures he became lord of a major portion of North Western India. Sometime before his death, he sent his elder son Rajyavardhana with a large army to attack the Huns. When Prabhakaravardhana died, a party at Thaneswar favoured Sri Harsha's succession, but, as Rajyavardhana returned victorious after his war with the Huns, he was crowned king. Rajyavardhana, after his accession, went with a large army to Malwa, as the king of Malwa had put Rajyavardhana's brother-in-law, Grahavarman, to death and imprisoned his widowed sister Rajyasri. Although Rajyavardhana succeeded in defeating the king of Malwa, he was treacherously slain by Prince Sasanka of the Goada country, and Rajyasri escaped from imprisonment and sought refuge in the Vindhya forest. On the death of Rajyavardhana, Harsha was invited to assume the responsibilities of the throne. For some reason which is not made clear either by *Harsha Charita* or by other historical records, Harsha did not assume sovereignty immediately, but assumed the modest title of Siladitya and engaged himself in the twin

tasks of avenging his brother's murder and of recovering his widowed sister. The murderer, Prince Sasanka, was allowed to escape in Harsha's anxiety to recover his widowed sister first. After inducing his sister to come back to the capital to aid him in governing the country, Harsha set himself to the task of annexing the several states in Northern India and making himself emperor. The campaign of annexation nearly lasted for five years, at the end of which Sri Harsha had himself crowned emperor. With Harsha's coronation started the Harsha era, which was used later on in Nepal. From this circumstance as well as from the reference in the *Harsha Charita* to Harsha's subjugation of the fortresses of the Himalayan regions and his levying tribute therefrom, historians infer that Nepal was also part of Sri Harsha's Empire. A probable reason might be hazarded for the reluctance of Sri Harsha to assume the title of Emperor during the first five years of his reign. Mr. Vincent A. Smith thinks that it was probably due to the existence of a young son of Rajyavardhana. He also refers to a plot by the Court at Thaneswar to place Sri Harsha even when Prabhakaravardhana died. Probably Harsha, then a young prince of fifteen years, was not aware of the plot at the time; and when it came to his notice, he, like Bharata of old, determined to have nothing to do with the kingdom, so that when Rajyavardhana died he was inclined to take to Buddhist monastic life. It was only the desire to avenge his brother's death and to recover his widowed sister that induced him to perform the duties of a king, without at the same time assuming the title. Ultimately, he became emperor only on the insistence of his sister and of the people.

Sri Harsha is known as the author of three Sanskrit plays, *Ratnavali*, *Priyadarsika* and *Nagananda*. Some scholars have expressed the opinion that in all probability that Bana was the author of *Ratnavali* and Harsha only lent his name. The question of Sri Harsha's authorship of *Ratnavali* is elaborately discussed in the introduction to *Priyadarsika* by Messrs. Jackson and Ogden. It is pointed out by them that no doubts on this subject appeared to have existed in the 7th or 9th centuries because in those centuries, the *Nagananda* and the *Ratnavali* were definitely assigned to Harsha. The authorship of the *Nagananda* is placed beyond doubt by the reference to that play by the Chinese traveller Itsing. Damodhara-gupta of Kashmir attributes passages from the *Ratnavali* to a 'king'. In the 7th century one Madhusudhana refers to "Maharaja Sri Harsha, the chief of the poets, composer of the *Natika* called *Ratnavali*, who was lord of Malawa and whose capital was Ujjain." Although this reference "is probably inaccurate in making Ujjain Sri Harsha's capital", its value in so far as it ascribes *Ratnavali* to Sri Harsha is not impaired.

Messrs. Jackson and Ogden discuss in detail the internal evidences in the three dramas which prove the unity of authorship of the three plays and place the authorship of *Ratnavali* beyond all doubt.

### BANA

Besides the *Harsha Charita*, Bana is the author of two other works: (1) the *Kadambari* (which was left incomplete and which was completed by his son after Sri

Harsha's death) (2) *Chandee-sataka* (100 verses in praise of Goddess Chandee, consort of God Siva).

This poem was in all probability composed in emulation of the *Surya-sataka* composed by his friend and poet Mayura. It has been already pointed out that the ascription of the *Ratnavali* to Bana is erroneous. Another drama called the *Parvatiparinaya* was likewise ascribed to Bana on insufficient evidence. Mr. Kane, in his introduction to the *Harsha Charita* says the work might have been written before Bana attained the mastery of his mature years. "In the *Parvatiparinaya* we find that Bana is feeling his way; his prose in the drama reminds us of the *Kadambari* and *Harsha Charita*. Many ideas and turns of expression are common to the drama and the two prose works of Bana". The evidences on which scholars ascribe this drama to Bana are:

(1) the author of *Parvatiparinaya* calls himself in the Prelude as Bana belonging to the *Vatsagotra* and Bana in his *Harsha Charita* says that he was a *Vatsyayana*.

(2) Bana had great admiration for Kalidasa as is obvious from the reference to him in the introduction to the *Harsha Charita*.

निर्गतासु न वा कस्य कालिदासस्य सूक्तितः ।

प्रीतिर्मधुरसान्द्रासु मञ्जरीष्विव जायते ।

And the remarkable coincidences between *Kumara sambhava* of Kalidasa and the *Parvatiparinaya* support the inference that Bana, the admirer of Kalidasa, was probably the author of the *Parvatiparinaya*.

(3) Bhoja refers to the fact that Bana is not such a great author of verse as of prose, a remark which could not have been based merely on a comparison of the few introductory verses of the two prose romances.

These three bits of evidences are inconclusive. (1) Coincidences of names and *gotras* are quite common in Sanskrit literary history. (2) *Parvatiparinaya* borders on plagiarism of Kalidasa's *Kumara sambhava*. As we have already pointed out, it is highly improbable that Bana who condemns plagirism so strongly in the introductory verses of the *Harsha Charita* will ever have committed literary thefts himself.

(3) We have enough verses of Bana in the *Chandee-sataka* besides the introductory verses of his two prose romances to enable a critic to make comparison between the relative merits of Bana's prose and verse. Bana probably wrote the story of *Kadambari* in verse also, for we find *Kshemendra* quoting a verse as Bana's in his *Auchitya-vichara-charcha* which has reference to the *Kadambari* story. This verse version of *Kadambari* might have also been the basis of the critic's remark mentioned above.

The commentators of the *Nalachampu* refer in their commentary to a drama called *Mukta-taditaka* of one Bana and cite a verse from that play. In all probability, this play is not by Bana-bhatta. It might well be from the pen of the author of the *Purvatiparinaya*. It is interesting to note in this connection that both in the *Parvatiparinaya* and in these commentaries the dramatist is referred to as Bana merely, while anthologists like

Kshemendra refer to our author as Bhatta-Bana, probably to distinguish him from the dramatist Bana.

### THE "HARSHA CHARITA."

As has been remarked already, Sanskrit writers considered prose also as a medium for a *Kavya*. As a consequence, the conception of the Sanskritists as to what constitutes good prose is different from the conception of Western writers on Rhetoric. This has led to an inadequate and unfair impression of Bana's prose which impression is heightened by the English translation.<sup>11</sup> Ridding points out that both the manner of treatment and the language employed Bana's prose style corresponds to Spenser's style in the *Færie Queen*. He says, "the love of what is beautiful and pure both in character and the world, tenderness of heart, a gentle spirit troubled by the disquiet of life, grace and sweetness of style, idyllic simplicity are common to both" (Bana and Spenser); and then he proceeds to discuss the common faults of both the writers, viz., a lack of sense of proportion. This defect, according to Ridding, springs from the author's richness

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(11) The greatest ornament of the literary circle of Harsha's Court was a Brahmin Bana, author of the historical romance devoted to a panegyric account the deeds of his patron, which is an amazingly clever though irritating, performance executed in the worst possible taste and yet containing passages of admirable and vivid description. The man who attributes to the Commander-in-chief Skanda Gupta "a nose as long as a sovereign's pedigree" may be fairly accused of having perpetrated the most grotesque simile in all literature but the same man will do better, and shows no lack of power, when depicting the death agony of the king.....Such writing, although not in perfect good taste, unmistakably bears the stamp of power. (Pp.356-357, Vincent A. Smith's *Early History of India*).

of resource and readiness of wit. Ridding also points out how no topic is let go by Bana till he can squeeze no more from it and how in descriptions every possible minor detail is given in all its fulness and is followed by a series of similes and a firework of puns. In speeches, the same thing is uttered with every existing variety of synonym. These features, which are considered as the best features of a Sanskrit prose style, convey to a Westerner an inadequate and false impression of the translation, for to the Westerner "a long drawn description if good, gives the effect of 'sweetness long drawn out' and if bad, brings drowsiness; in Sanskrit, the unending compounds suggest the impetuous rush of a torrent and the similes and puns are like a play of light and shade on its water."

Bana's style abounds in double meanings of words and even treble meanings of the words used in veiled allusions in the sentences to Puranic and other incidents and characters. An intimate acquaintance of the different meanings of words and of the Puranas and other incidents is, therefore, necessary for the reader to appreciate the remarkable skill with which the texture of Bana's prose is woven. Some of the descriptions in the *Harsha Charita*, as has already been pointed out, refer to incidents in the life of Sri Harsha indirectly, in this manner. As an example, there is an indirect reference to the conquests of Sri Harsha over the Himalayan regions in the third *Uchchvasa*. Similar allusions can be traced throughout the book, provided the reader has a knowledge of the information available about Sri Harsha from other historical materials.

Bana's prose style has been held up for admiration as the best specimen of the Panchali style, which is a sweet and soft style characterised by *ojas* and *kanti* and containing compounds of five or six words. A special feature of Bana's style is the employment of *slesha* or paronomasia, which, according to Ridding, seems to arise from the untrained instinct of mankind, seeking the fundamental identity of like sounds with apparently unlike meaning.

Bana uses *slesha* not as European authors sometimes do for adding to the dramatic intensity of the situation a flash of passionate feeling, but purely as a literary embellishment. Bana's *sleshas* are quite natural unlike the fantastic figures of later Sanskrit writers.

Bana's *Harsha Charita* is referred to with approval by several later Sanskrit writers and scholars. Ruyyaka cites from it many times in his *Alankara Sarvasva*; and he was probably the author of a short commentary on the *Harsha Charita* known as *Harsha Charita Vartika* a commentary which is not now available, the only available commentary at present, being that of Sankara, known as the *Sanketa* which is given in this edition.<sup>12</sup>

Kshemendra in this *Auchitya-vichara-charcha* cites from Bana a verse which occurs in the introductory portion of the *Kadambari* and cites several verses from

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(12) We do not know anything about the age of this Sankara; but from the fact that he omits all reference to later rhetoricians like Mammata and Ruyyaka, but cites the earlier rhetorician Bhamaha and from the *Dhvanyaloka* and from the works of Rajasekhara we can infer that he must have lived between the 9th and 12th centuries of the Christian era.

his own poem Padya Kadambari based on Bana's prose romance. The Nalachampu, the Kirtikonmudi, Arya-sapta-sati, Raghava-pandaviya, the Tilika Manjari all refer in words of high praise to Bana.—According to Vamana, the rhetorician, prose is the touchstone of a poet's skill. Bana is easily assigned the first place among prose writers. Although it was laid down by Dandin and probably by earlier writers on rhetoric that long compounds form the characteristic feature of Sanskrit prose, we find Bana quite unfettered by this principle of rhetoricians and displaying considerable powers of adaptability in style. Where the occasion requires it, he writes with force and brevity; examples of such passages in the third Uchchvasa are :

(1) the list of the first kings with their blemishes which Syamala mentions to Bana as well as the later portion of Syamala's speech,

(2) Bana's reply to that speech.

(3) the conversations between the king Pushpabhuti and Bhairavacharya.

(4) Pushpabhuti's prayer to Lakshmi and Lakshmi's answer.

(5) Bhairavacharya's speech in finally taking leave of the king Pushpabhuti.

(6) The concluding paragraph which states that Patalaswami and Karnatala stayed with the King.

Bana's descriptions of natural scenery are quite in the classic style. Fine imagery characterises his descriptions of the country round Sthaneesvara in the third

*Uchchvasa*. The descriptions of the autumn season and of the evenings at the Brahmin settlement are in the best style of Sanskrit authors. Particularly realistic is the description of the Brahmin settlement and of the reception that was accorded to Bana. Bana by his varied imagery in describing the midnight rites of Bhairavacharya produces the desired impression of weirdness and the awe-inspiring nature of the description is heightened by the description of the sword which precedes it.

In the first *Uchchvasa* we have a powerful passage consisting of short and forceful sentences in Brahma's speech to Durvasa. The curse of Durvasa and Savitri's reply curse are done in the best style. The elaborate description of the evening serves to relieve the tense emotion of the curse incident. The description of the Akasa Ganga is a marvellous bit of word music. The summer is described beautifully in the beginning of the second *Uchchvasa*. Similarly, the language of description of the evening after the autumnal rains fits in with the calmness which prevails then in the Brahmin settlement on the Sone; while the evening of the dark fourteenth day of the lunar month is so described as to produce the desired effect of awe, the *Utgrekshas* being carefully chosen for that purpose.

We may conclude quoting the opinions of Mr. Amarnath Jha on Bana's style and of Dr. Horrivitz about Bana himself. Mr. Amarnath Jha writes :—

“Even read in the translations of Miss. Ridding<sup>1</sup> and Prof. Cowell, *Kadambari*, and *Harsha Charita* cannot fail to charm the reader. The busy man of the world moiling

in the good mill and oppressed by the tyranny of 'the mere thing' may find it impossible to notice any beauty in the style of these romances; but for the leisured scholar they are the very height of literary enjoyment. There may be artificiality in them; but after all, they possess the power of fascinating more by the sweetness, rhythm and music of the style than the interest, great as it is, of the plot.'—

Dr. Horrivitz says:—

"The author was a man of the world, shrewd and polished; he had spent many years in foreign travel and felt quite at home both in the camp and court of King Harsha whose chronicler he was to become. Bana had kept in close touch with the people and their interests. His genial nature and practical bent, his comprehensive knowledge of the wide sympathies made him everybody's favourite and friend. The royal favour which he enjoyed so long and the breadth of his genius gave him ample opportunity to become familiar with all phases of life. That is the secret charm which makes his books so readable; one feels that the writer has not acquired his culture by laborious study but pours out the fullness of a rich and 'chequered' experience. Bana has written the best Sanskrit novel which is full of weird romance and written in a powerful but over-style.

—Dr. Horrivitz.

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# हर्षचरिते

॥ तृतीय उच्छ्वासः ॥

निजवर्षा हितस्नेहा बहुभक्तजनान्विताः ।

सुकाला इव जायन्ते प्रजाः पुण्येन भूभुजः ॥ १ ॥

साधूनामुपकर्तुं लक्ष्मीं द्रष्टुं विहायसा गन्तुं ।

न कुतूहलि कस्य मनश्चरितं च महात्मनां श्रोतुम् ॥ २ ॥

अथ कदाचिद्विरलितवलाहके चातकातङ्ककारिणि कणत्काद-  
म्बे दुर्दुरद्विषि मयूरमदमुषि हंसपथिकसार्थसर्वातिथौ धौतासिनि-

निजेति । निज आत्मीयः । वर्षो लोकः । वृष्टिश्च वर्ष । वर्ष-  
मपि निजं समुचितकालप्राप्तं । स्नेहः प्रीतिरार्द्रता च । भक्ता अनुर-  
क्ता ओदनाश्च भक्तं । भक्तरूपाणां भूभृतां सुकालानां च प्रजाः  
पुण्यं हेतुः । अनेन महानुभावपुष्पभूतिवर्णना सूचिता ॥ १ ॥

साधूनामित्यादिनापि भैरवाचार्योपकारकरणं स्वयं लक्ष्मी-  
दर्शनं विहायसा गमनं भैरवाचार्यस्य । महात्मचरितश्रवणकुतूहलं  
च निजभ्रात्रादीनां सूचितम् ॥ २ ॥

अथेत्यादावेवंविधे शरत्समयारम्भे बन्धून्द्रष्टुं वाणो ब्राह्मणा-  
धिवासमगादिति सम्बन्धः । विरलिता न पुनरेकान्ततोपगताः ।  
वलाहका प्रेधाः । चातकाः स्तोकाख्याः पक्षिणः । कादम्बाः कृष्ण-  
हंसाः । दुर्दुरा मण्डूकाः । हंसा एव पथिकसार्थाः । तेषां निर्मल-

भनभंसि भास्वरभास्वति शुचिशशिनि तरुणतारागणे गलच्छुना-  
सीरशरासने सीदत्सौदामनीदाम्नि दामोदरनिद्राद्रुहि द्रुतवैदूर्यवर्णा-  
र्णसि घूर्णमानमिहिकालघुमेघमोघमघवति निमीलनीपे निष्कुसुम-  
कुटजे निर्मुकुलकन्दले कोमलकमले मधुरस्यन्दीन्दीवरे कल्लाराहा-  
दिनि शेफालिकाशीतलीकृतनिशि यूथिकामोदिनि मोदमानकुमुदा-  
वदातदशदिशि सप्तच्छदधूलिधूसरसमीरे स्तवकितबन्धुरबन्धूका-  
वध्यमानाकाण्डसन्ध्ये नीराजितवाजिन्युद्धामदन्तिनि दर्पक्षीवौक्षके  
क्षीयमाणपङ्कचक्रवाले बालपुलिनपलवितसिन्धुरोधसि परिणामाश्या-  
नश्यामाके जनितप्रियङ्गुसञ्जरीरजसि कठोरत्रपुस्तवचि कुसुमस्मेर-

जलदानादिनास्यात्सर्वातिथित्वं । शुचिर्निर्मलः । शुनासीर इन्द्रः ।  
सौदामनी विद्युत् । दामोदरो हरिः । अस्य निद्रां द्रोघि यस्तस्मि-  
स्तदा किल हरिर्विबुध्यत इति वार्ता । अर्णो-जलं । घूर्णमाना भ्रम-  
न्ती या । मिहिका नीहारः । तद्वलघवस्तुच्छा ये मेघास्तैर्मोघो निष्फ-  
लो मघवानिन्द्रो यत्र तस्मिन्वर्षाभावादिन्द्रस्य मोघत्वं । इन्द्रादेशे-  
न मेघा हि वर्षन्ति । मेघवद्भर्जितमित्यन्ये । नीपाः कुटजाः । कन्द-  
लाश्च वृक्षभेदाः । कल्लाराणि सौगन्धिकापरनामानि श्वेतोत्पलानि ।  
जलकुसुमपत्रिकेत्यन्ये । शेफालिका पुष्पभेदो रात्रावेव विकसति ।  
यूथिका हरिणिका । मोदमानानि विकसन्ति । सप्तच्छदाः सप्तप-  
र्णाख्या वृक्षभेदाः । बन्धुरा हृद्याः । बन्धूका बन्धुजीवाख्या वृक्ष-  
भेदाः । नीराजिताः कृतशान्तिविधानाः । क्षीवाणीवौक्षकानि दान्त-  
समूहा यत्र तस्मिन् । चक्रवालं समूहः । बालं तत्क्षणस्रुतजलं ।  
सिन्धवो नद्यः । श्यामाको नीवारः । प्रियङ्गुर्ब्रीहिभेदः । त्रपुसं

शरे शरत्समयारम्भे राज्ञः समीपाद्वाणो वन्धून्द्रष्टुं पुनरपि तं ब्राह्म-  
णाधिवासमगात् । समुपलब्धभूपालसम्मानातिशयपरितुष्टास्त्वस्य  
ज्ञातयः श्लाघमाना निर्ययुः । क्रमेण च कांश्चिदभिवादयमानः  
कैश्चिदभिवादयमानः कैश्चिच्छिरसि चुम्बयमानः कांश्चिन्मूर्ध्नि समा-  
जिघ्रन्कैश्चिदालिङ्गयमानः कांश्चिदालिङ्गन्नन्यैराशिषानुगृह्यमाणः  
पराननुगृह्णन्धुमध्यवर्ती परं मुमुदे । सम्भ्रान्तपरिजनोपनीतं  
चासनमासीनेषु गुरुषु भेजे भजमानश्चार्चादिसत्कारं नितरां ननन्द ।  
प्रीयमाणेन च मनसा सर्वास्तान्पर्यट्टच्छत् । कश्चिदेतावतोपि दिव-  
सान्सुखिनो यूयमप्रत्यूहा वा सम्यक्करणपरितोषितद्विजचक्रा क्रातवी  
क्रिया क्रियते यथावद्विकलमन्त्रभास्त्रि भुञ्जते वा हवींषि  
हुतभुजो यथाकालमधीयते वा वटवः प्रतिदिनमविच्छन्नो वा वेदा-  
भ्यासः कच्चित्स एव चिरन्तनो यज्ञविद्याकर्मण्यभियोगस्तान्येव  
व्याकरणे परस्परस्पर्धानुबन्धावन्ध्यदिवसदर्शितादराणि व्याख्यानम-  
ण्डलानि सैव वा पुरातनी परित्यक्तान्यकर्तव्या प्रमाणगोष्ठी स एव  
वा मन्दीकृतेतरशास्त्ररसो मीमांसायामतिरसः कश्चित् एवाभिनव-  
सुभाषितसुधावर्षिणः काव्यालापा इति । अथ ते तमूचुस्तात सन्तो-  
षजुषां सततसन्निहितविद्याविनोदानां वैतानवहिमात्रसहायानां कि-  
यन्मात्रं नः कृत्यं सुखितया सकलभुवनभुजि भुजङ्गराजदेहदीर्वै

लाडुकं । सम्भ्रातः सत्वरः । सत्कारं पूजां कश्चिदितीष्टप्रश्ने । प्रत्यू-  
हो विघ्नः । सम्यक्करणं यथाशास्त्रं सम्पादनं । क्रतूनां यज्ञानामियं  
क्रातवी । अधीयत इति वेदपाठो बालानामेवोचितः । प्रमाणं तर्क-  
विद्या । मीमांसा ब्रह्मनिदर्शनं । अत एवाह । अतिरस इति ।

रक्षति क्षितिं क्षितिभुजो बुभुजे सर्वदा सुखिन एव वयं विशेषेण तु  
 त्वयि विमुक्तकौसीद्ये परमेश्वरपार्श्ववर्तिनि वेत्रासनमाधितिष्ठति ।  
 सर्वे च यथाशक्ति यथाविभवं यथाकालं च सम्पाद्यन्ते विप्रजनो-  
 चिताः क्रियाकलापा इत्येवमादिभिरालापैः स्कन्धावारवार्ताभिश्च  
 शैशवातिक्रान्तक्रीडानुस्मरणैः पूर्वजकथाभिश्च विनोदितमनास्तैः सह  
 सुचिरमतिष्ठत् । उत्थाय च मध्यन्दिने यथाक्रियमाणाः स्थितीरकरो-  
 ऽङ्गुक्तवन्तं च तं सर्वे ज्ञातयश्च पर्यवारयन् । अत्रान्तरे दुग्गूलपट्टप्रभवे-  
 शिखण्डचपाङ्गपाण्डुनीपौण्ड्रे वाससी वसानः स्नानावसानसमये  
 वन्दितया तीर्थमृदा गोरोचनया च रचिततिलकस्तैलामलकमसृणि-  
 तमौलिरनुचचूडाचुम्बिना निविडेन कुसुमापीडकेन समुद्भासमानः  
 सकृदुपयुक्ताम्बूलविरलाधररागकान्तरेकशलाकाञ्जनजनितलोचन -  
 रुचिरचिरभुक्तो विनीतमार्यं च वेषं दधानः पुस्तकवाचकः सुदृ-  
 ष्टिराजगाम । नातिदूरवर्तिन्यां चासन्धां निषसाद् । स्थित्वा च मुहूर्त-  
 मिव तत्कालापनीतसूत्रवेष्टनमपि नखाकिरणैर्मृदुमृणालसूत्रैरिवावेष्टितं  
 तात इति पूजावचनं । वैतानः क्रातवः । कौसीद्यमालस्यं निष्प्रय-  
 त्ततेत्यर्थः । अत्रेत्यादौ सुदृष्टिः पुस्तकवाचक आजगामेति सम्बन्धः ।  
 दुग्गूलेति । एकस्माद्दुग्गूलपट्टादीर्घाच्छित्त्वा गृहीते शिखण्डचपाङ्गपाण्डु-  
 त्वेन कार्कश्यमपि दर्शितं । पौण्ड्रे पुण्ड्रदेशजे । गोरोचना रक्षाद्रव्य-  
 भेदः । मौलयः केशाः । अनुचेति । अदीर्घतया कुसुमापीडकस्य  
 श्रोत्रियत्वं विनीतत्वं चास्य दर्शितं निविडेन संहतपुष्पेण । रुचिरं  
 नैर्मल्यं भोजनं भुक्तमचिरं भुक्तं यस्य सः । अनेन तस्यानवलि-  
 प्तत्वमुक्तं । आसन्धां वेत्रपीठिकायां स्थित्वेत्यादौ पुराणं पपाठेति

पुस्तकं पुरोनिहितशरशलाकायन्त्रके निधाय पृष्ठतः सनीडसन्निविष्टा-  
भ्यां मधुकरपारावताभ्यां वांशिकाभ्यां दत्ते स्थानके प्राभातिकप्रपाठ-  
कच्छेदचिह्नीकृतमन्तरं पत्रमुत्क्षिप्य गृहीत्वा च कतिपयपत्रलब्ध्वां  
कापालिकां क्षालयन्निव मषीमलिनान्यक्षराणि दन्तकान्तिभिरर्चय-  
न्निव च सितकुसुममुक्तिभिर्ग्रन्थं मुखसन्निहितसरस्वतीनूपुररवैरिव  
गमकैर्मधुरैराक्षिपन्मनांसि श्रोतॄणां गीत्या पवमानप्रोक्तं पुराणं  
पपाठ । तस्मिंश्च तथा श्रुतिमुभगगीतिगर्भं पठति सुदृष्टौ नातिदूर-  
वर्ती वन्दी सूचीवाणस्तारमधुरेण गीतिध्वनिमनुवर्तमानः स्वरेणेद-  
मार्यायुगलमगायत् ॥

तदपि मुनिगीतमतिपृथु तदपि जगद्वापि पावनं तदपि ।

हर्षचरितादभिन्नं प्रतिभाति हि मे पुराणमिदं ॥

वंशानुगमविवादिस्फुटकरणं भरतमार्गभजनगुरुम् ।

श्रीकण्ठविनिर्यातं गीतमिदं हर्षराज्यमिव ॥

सम्बन्धः । सनीडे समीपे । प्रपाठको वाचकः प्रपठनं वा तस्य तत्र  
वाछेद इयन्मात्रं वाचितं नान्यदिति । तेन चिह्नीकृतं लक्ष्मीकृतं ।  
गमयन्ति रागस्वरूपमिति गमकाः । असाधारणानि स्वराणां निमी-  
लनानि । ये लक्ष्येष्वान्तर मार्ग इति प्रसिद्धास्तैर्गमकैः स्वरयति-  
विशेषैः । पवमानो वायुः । वन्दी स्तुतिपाठकः । पृथुरादिनृपोपि ।  
पवमानं वायुप्रोक्तमपि गीतपक्षे । वंशेन वेणना । अनुगमो ययोस्तौ  
विवादिनौ स्वरौ विश्रुत्यन्तरौ गान्धारनिषादौ स्वरौ यत्र तत्करणम-  
पदः सताल आविद्धः स्वरसन्निवेशः । उच्चारणस्थानं वा भारतं  
भरतमुनिकृतो ग्रन्थः । श्रीकण्ठः श्रीयुक्तः कण्ठो वैस्वर्यादिदोषाभा-

तच्छ्रुत्वा वाणस्य चत्वारः पितामहमुखपद्मा इव वेदाभ्या-  
सपवित्रमूर्तय उपाया इव सामप्रयोगललितमुखा गणपतिरधिपति-  
स्तारापतिः श्यामल इति पितृव्यपुत्रा आतरः प्रसन्नवृत्तयो गृहीत-  
वाक्याः कृतगुरुपदन्यासा न्यायवेदिनः सुकृतसङ्ग्रहाभ्यासगुरवो

वात् । यद्वा श्रीकण्ठो हर एव सर्वविद्यानां तत एवोत्पत्तेः । हर्ष-  
राज्यमपीदृशमेव । तथा च वंशं कुलमनुगच्छत्यनुसरति यत्तद्वंशा-  
नुगं । तथा विद्यमाना विवादिनो यत्र तदविवादि । सौराज्यं न  
केचित्तत्र विवदन्ते । करणमधिकरणं यत्र विद्या परीक्षा धर्मनिर्णयो  
वा क्रियते व्यापारो वा । भरतो नाम पूर्वं राजाभूत् । श्रीकण्ठो  
देशभेदः । गीतमपि हर्षस्य प्रमोदस्य राज्यमिव तस्य विजृम्भमाण-  
त्वात् । तच्छ्रुत्वेत्यादौ वाणस्य चत्वारो आतरः । परस्परस्य मुखानि  
व्यलोकयन्निति सम्बन्धः । तच्छ्रुत्वेत्यादिनास्य प्रकरणस्य प्रकृतानुगु-  
णत्वं दर्शितं । तेषां च प्रस्ताववेदित्वं । मुखपद्मा अपि चत्वारः ।  
सामवेदभेदः सान्त्वं च मुखमारम्भोऽपि । प्रसन्ना शुद्धा सुबोधा  
च । वृत्तिर्वर्तनं सूत्रविवरणं च । गृहीतमादृतं ज्ञातार्थं च । वाक्यं  
विवरणं वार्तिकं च । यत्करणात्कात्यायनो वार्तिककार उच्यते । कृतो  
गुरुणां सम्बन्धिनि पदे स्थाने न्यासः स्थितिर्येषां ते । सर्वेणोपदे-  
ष्टृपदे स्थापितास्त इत्यर्थः । यद्वा कृतो गुरुणि पदे न्यासो यैर्महति  
पदे स्थिता इत्यर्थः । अन्यत्र कृतोभ्यस्तो गुरुपदे दुर्बोधशब्दे न्यासो  
वृत्तिर्विवरणं यैः । न्यायो युक्तमुपपत्त्यनुपपत्तिविचारश्च । सुकृतं  
पुण्यं सुष्ठुविहितं च । सङ्ग्रहः सञ्चयो व्याकरणं व्याङ्कितो ग्रन्थ-

लब्धसाधुशब्दालोक इव व्याकरणेपि सकलपुराणराजर्षिच-  
रिताभिज्ञा महाभारतभावितात्मानो विदितसकलेतिहासा महाविद्वां  
सो महाकवयो महापुरुषवृत्तान्तकुतूहलिनः सुभाषितश्रवणरसरसा-  
यना वितृष्णा वयसि वचसि यशसि तपसि सदसि वपुषि युजुषि  
च प्रथमाः पूर्वमेव कृतसङ्गरा विवक्षवः स्मितसुधाधवलितकपोलो-  
दराः परस्परस्य मुखानि व्यलोकयन् । अथ तेषां कनीयान्कमलद-  
लदीर्घलोचनः श्यामलो नाम बाणस्य प्रेयान्प्राणानामपि वशयिता  
दत्तसंज्ञस्तैः सप्रणयं दशनज्योत्स्नास्त्रपितककुभा मुखेन्दुना बभाषे  
तात ! बाणद्विजानां राजा गुरुदारग्रहणमकार्षीत् पुरुरवा ब्राह्मणधनतु-

श्च । गुरवो महान्त उपाध्यायाश्च साधुशब्दः साधुवादः साधवोमी  
इत्येवं रूपो वा । साधवः संस्कृता शब्दाश्च । पाण्डित्यप्रकटनेनानेन  
द्रष्टुमिष्टस्य वस्तुत उत्कृष्टतोच्यते । सकलेत्यादिविशेषणत्रयेण द्विज-  
राजादिवृत्तान्तेभिज्ञतोच्यते । महापुरुषेत्यादि । हर्षचरिते शुश्रूषाया  
हेतुः । सुभाषितेत्यादि स्वकाव्यप्रशंसासूचनपरं । सदसि सभायां ।  
सङ्गरं सङ्केतः कनीयानित्यनेन प्रियवचनत्वमस्य दर्शितं । ब्रूहीति  
दत्तसंज्ञः । तात बाणेत्यादिना पूर्वराजदोषोद्धावनद्वारेण हर्षस्य  
गरीयस्तां ख्यापयति । अत्र क्वचिच्छब्दद्वारेण क्वचिच्चार्यद्वारेण यथा-  
योग्यं दोष उद्धाव्यः । चन्द्रादिशब्दाभिधानेन राजत्वप्रतीतिर्न  
स्यादिति द्विजानां राजेत्युक्तं । गुरुर्वृहस्पतिः पित्राद्याश्च गुरवः ।  
अत्र कथा—पुरा पूर्णचन्द्रमुदितं वीक्ष्य कामयमानां गुरुपत्नीं तारा-  
ख्यामभिगच्छन् । तदसहमानेन च बृहस्पतिना यथेन्द्राद्याः प्रोत्सा-  
हितास्तदानयनाय तदा चन्द्रेण शुक्रः शरणमाश्रितस्ततः शुक्रप्रे-

ष्ण्या दयितेनायुषा व्ययुज्यत । नहुषः परकलत्राभिलाषी महामु-  
 रितैर्देवैः सह तेषामन्योन्यं दिव्यं वर्षसहस्रं युद्धमासीत् । तारापि  
 नारदवोधिता सगर्भा सती पुनः गुरुमेवाभिगतेति । दयितेनायुषा  
 प्रियेण जीवितेन । पुत्रेणायुर्नाम्ना । कथा चात्र—पुरूरवाः पूर्वा  
 दिशं जेतुं गच्छन्केनाप्याहृतप्रभूतधनेन विप्रेण यज्ञे निमन्त्रितो  
 लोभाक्षिप्तस्तद्धनं जिहीर्षुस्तच्छापान्नष्टस्तस्मिन्मृते स विप्रो नृपं विना  
 प्रजा निवर्तत इति ज्ञात्वा तदायुषा राजर्षिमायुर्नामानमजीजनदिति ।  
 भुजङ्गो विटोपि पुरा वृत्रं हत्वा ब्रह्महत्याया शक्रः पलाय्यमृणाल-  
 च्छिद्रान्तरे यदा तिष्ठत्तदा नहुषो यज्वा शूरैश्च देवैरिन्द्रत्वं नीतो  
 दर्पाच्छर्षी प्रार्थयमाणो बृहस्पत्युपदेशात्तयोक्तौ यथा यानेनापूर्वेणा-  
 गच्छेति । ततो ब्रह्मर्षीन्वाहनीकृत्य ब्रजन्कामवशात्स्वरमाणः पादे-  
 नाताड्य सर्प सर्प इति चोदयन्नगस्त्येन सर्पो भवेति शप्तः सर्पो-  
 भवन्पपातेति नरकगामी बभूव । स्वाचारभ्रष्टत्वात्पतितश्चाभूत् ।  
 वृषपर्वणोऽसुरराजस्य दुहित्रा शर्मिष्ठाया कलहायमाना अस्मद्धृत्य-  
 सुता वराकीभूत्वा स्पर्धत इत्युक्ता कूपान्तः पातितान् शुक्रसुतान् देव-  
 यानान् ज्ञात्वा ययातिर्वेनविहारी पाणिं गृहीत्वोज्जहार गते ययातौ  
 परिभवोद्विग्नो वन एवावसत । अथ नारदाद्यथावृत्तं ज्ञात्वा वृषपर्वा  
 शुक्रस्य प्रार्थनामकरोत् । सन्दिष्टा च कुमारी शतपरिवारवतीयं  
 शर्मिष्ठा यदा मे दास्यं करोति । तदागच्छामीति शुक्रशापभीतेन च  
 वृषपर्वणा सम्पादितमनोरथा देवयानी पुनरपि दासीभूतया शर्मिष्ठ-  
 या सह वने क्रीडन्ती ययातिमायातं दृष्ट्वा बभाषे । कायमां त्यक्त्वा

जङ्ग आसीत् । ययातिराहितब्राह्मणीपाणिग्रहणः पपात । सुद्युम्नः स्त्रीमय  
एवाभवत् । सोमकस्य प्रख्याता जगति जन्तुवधनिर्घृणता । मान्धाता  
मार्गणव्यसनेन सपुत्रपौत्रो रसातलमगात् । पुरुकुत्सः कुत्सितं  
कर्म तपस्यन्नपि मेकलकन्यकायामकरोत् । कुवल्याश्चो भुजङ्ग-

पाणिग्राहो महानुभावो गतोऽभूदिति । ततो ययातिर्ब्राह्मणीत्वादन-  
ङ्गीकुर्वस्तत्पित्रा शोकविधुरेण शुक्रेण पापं मास्तु क्रियतामयं विधि-  
रिति बुद्ध्वा तां स्त्रीचक्रे कालेनैव चासौ पपातेति । सुद्युम्नो राजा शो-  
भनं द्युम्नं वलमस्येति च । स्त्रीमयो महिलाकृतिः कान्तानुरक्तश्च ।  
योत्रतोयमुपयोक्ष्यति स स्त्रीत्वमापत्स्यत इति भगवता भवान्याभ्य-  
र्थितेन भवेन शप्तः सन्सरसः पीत्वा तोयं सुद्युम्नो मृगयाविहारी  
स्त्रीमयोऽभूदिति । जन्तुर्नाम सोमकस्य राज्ञः पुत्रः । जन्तवः  
प्राणिनश्च । सोमकस्य राज्ञो जन्तुर्नामैकः पुत्रोऽभूत् । स चैकपुत्र-  
त्वादपुत्रत्वं वरमिति । जानन्नुद्विग्नः पुरोधसाभ्यधायि बहून्पुत्रांश्चे-  
दिच्छसि । तदस्य सुतस्य वपया होमः क्रियतां ततो यावत्यो धूममा-  
जिघ्रन्ति ताः । पुत्रैर्युज्यन्त इति । स चापि घृणामपहाय । तथा  
कारितवानिति मार्गणं । याच्च्वाशराश्च मार्गणाः मार्गणेषु व्यसनं  
युद्धं व्यसनं रसातलमगमदधस्ताज्जगाम विनष्ट इत्यर्थः । रसातलं  
पातालं च । मान्धाता च भुवं जित्वा स्वर्गं जेतुं गतः शक्रेणोक्तं  
पातालं जित्वा गतस्य तव दास्यं यास्यामि स च तद्वचनादविचार्यैव  
रसातलं गतस्तत्र हरप्रसादादासादितत्रिशूलेन लवणेन नान्ना दानवेन  
ससुतसैन्योऽन्तमनीयत इति । मेकलकन्यका नर्मदा पुरुकुत्सः पुरा  
तपश्चरन्नर्मदायां स्नानं कुर्वन्कामप्यङ्गनामालोक्य कामाविष्टो नीति-

लोकपरिग्रहादश्वतरकन्यामपि न जहार । पृथुः प्रथमपुरुषकः परि-  
भूतवान्पृथिवीं नृगस्य कृकलासभावेपि । वर्णसङ्करः समदृश्यत ।  
सौदासेन न रक्षिता पर्याकुलीकृता क्षितिः । नलमवशाक्षहृदयं कलि-

मुत्ससर्जेति भुजङ्गा विटा अपि । अश्वतरकन्यां बडवामपि । कुव-  
लयाश्वो राजा । मृगया क्रीडा । प्रसङ्गेन घर्मातुरो मजनरभसेन ।  
सरसीमवतीर्णो रसातलं प्राप्नोश्चतराभिधां नागकन्यामूढवानिति ।  
प्रथम आद्यः प्रधानश्च । कुत्सितः पुरुषः पुरुषकः पृथुरादिनृपो  
भूधराक्रान्तां सर्वाङ्गां विलोक्य । चापकोश्या गिरीन्भुवः पर्यन्तेषु  
विक्षेप । धरणकारणभूतभूभृत्परिभवाद्भुवो विभवः । अत एवास्य  
कापुरुषत्वं विष्णुपुराणे तु—आकृष्टकार्मुकेन पृथुना देहि मे भर्तव्यभ-  
रणोपायमित्यनुबध्यमाना भूर्भुवनानि बभ्राम । ततः शरणमलब्ध्वा  
सास्य सर्वाः सस्यसम्पदोऽजनयदिति वर्णितं । एतस्मात्परिभूता-  
भूदिति । कृकलासः प्राणिभेदः । तद्भावेपि तस्यां दशायामपि किं  
पुना राज्यस्थस्येति निन्द्यत्वं । वर्णः शुद्धादिब्राह्मणादिश्च । नृगो  
राजा दानप्रस्तावे कस्य चिद्विप्रस्य सम्बन्धिनीं गामविज्ञायैव द्विजाय  
ददौ । कदाचिच्च तस्या गोः स्वामी तां गां परिज्ञाय तं ययाचे  
न च तस्माद्गां लेभे । ततस्तौ द्वावपि राजद्वारं राजविज्ञापनाय गतौ  
ग्रान्यभोगासक्तगजदर्शनमलभमानौ च क्रोधात्कृकलासो भवेति  
राज्ञः शापं दत्त्वा कस्मैचिद्गां वितीर्य यथागतं प्रतिजग्मतुरिति ।  
नरान्क्षिणोतीति नरक्षिता न पालिता च । सौदासो नाम राजा  
मृगयाखिन्नः पथि गच्छन्कदाचिन्मुनिं शक्रनामानं मार्गमध्ये स्थित-  
मपसर्पेत्यवदत् । पन्था देयो ब्राह्मणायेति वचनात् । न्यायमनुवर्त-

रभिभूतवान् । संवरणो मित्रदुहितरि विह्वलतामगात् । दशरथः  
इष्टारामोन्मादेन मृत्युमवाप । कार्तवीर्यो गोब्राह्मणातिपीडनेन नि-  
धनमयासीत् । रामो मनोभवभ्रान्तहृदयो जनकतनयामपि न परि-  
हृतवान् । मरुत् इष्टबहुसुवर्णकोपि देवद्विजबहुमतौ न बभूव ।

मानो यावन्न चलितस्तावद्राज्ञा कशयाभिहतः । अथ रोषावेशाद्गच्छ  
मनुष्यभक्ष्यो राक्षसो भवेति तं शशाप । अवशमायत्तं । अक्षहृदय-  
मक्षज्ञानं । अक्षाणीन्द्रियाणि हृदयं च । तच्च नलो नाम राजा  
द्यूतव्यसनी तत्स्वरूपानभिज्ञश्च कलिनाभिभूत इति प्रसिद्धं । मित्रो  
रविः सुहृच्च मित्रं तपती नाम मित्रस्य रवेर्दुहिताभूत् । तस्यां संव-  
रणो नाम राजा व्यसनी बभूव । रामो दशरथसुतो रामा स्त्री च ।  
दशरथो मृगयासक्तो घटभूरणखं श्रुत्वा बृंहितशङ्कया शब्दपातिना  
शरेण मुनिपुत्रं व्यापादयत्तेन च बोधितान्वयः पित्रोः समीपं तं  
निनाय । तद्वचनाच्छल्यमुद्धरति नृपे शिशुर्मृतः । अथ च सदारेण  
वृद्धतापसेन पुत्रादहमिव त्वमपि प्राप्स्यस्यन्तमिति शप्तो रामवियो-  
गात्प्राणांस्तत्याजेति । गोनिमित्तं ब्राह्मणस्य जमदग्नेरतिपीडनं ।  
निधनमयासीज्जामदग्न्येन हत इत्यर्थः । कार्तवीर्यो गवां कोटेरप्य-  
धिकतरां धेनुमपहरञ्जमदग्निं व्यापादितवान् । अथ च तत्सुतेन  
रामेण क्रोधात्परशुच्छिन्नबाहुसहस्रोसौ सर्वक्षत्रियैः सह मृत्युं  
लेभे । इष्टः कृतोभिमत्तश्च । देवद्विजो बृहस्पतिः । अन्यत्र देवाश्च  
द्विजाश्चेति द्वन्द्वः । मरुतो नाम राजा । बहुसुवर्णकारुष्येन क्रतुनापि  
यक्ष्यमाणो देवपुरोधसं मां याजयेति याचमानस्तेन मनुष्योयमेव दृष्ट  
इति स चोपहसति धिषणे नारदेनोक्तः । यथागच्छ—अस्यैव भ्राता

शन्तनुरतिव्यसनादेकाकी वियुक्तो वाहिन्या विपिने विललाप ।

संवर्तको नाम ग्रहगृहीतच्छद्मना वाराणस्यां स्थितस्तं प्रार्थयस्वेत्यु-  
क्त्वा च नारदोऽग्निं विवेश । स च नारदोक्तचिह्नैस्तं भगवत्प्रणामं  
कृत्वा निर्यान्तं परिज्ञाय बहुशो गालीर्ददतमपि । अनुद्विजमानो  
याजनाय प्रार्थयामास ! संवर्तकेन कथितं च नेदं तवोक्तं । यावत्तं  
वक्ष्यामि देवेभ्यश्च श्रुत्वा यज्ञभागो न दातव्य इति । राजा यथोक्त-  
मनुतिष्ठन्तेन योजितो देवद्विजस्य नाभिमतोऽभवदिति । अतिव्यस-  
नादत्यन्तरागान् । वाहिनी नदी सेना च । महामिषः पुरा ब्रह्मस-  
दसि गङ्गायाश्चामरग्राहिण्याश्चलितवाससोऽङ्गदर्शनहृतहृदयः शृङ्गार-  
पदानि वदन्ब्रह्मणा शप्तः पतित्वा क्षत्रियगृहे शन्तनुर्नामाभूत् ।  
गङ्गापि सत्कृतेयमिसां दशां प्राप्त इति मत्वा सखेदमवतरन्ती धेनु-  
हरणकुपितवसिष्ठशापसम्पन्नमनुष्यलोकावतरणदुःखितैर्वसुभिर्विदित-  
वृत्तान्तैरभ्यधायि । तत्र नृपे चेत्तव प्रीतिस्तद्वयं त्वय्येवोत्पत्स्या-  
महे । जातमात्राश्च वयं त्वया स्वजले क्षिप्तव्या इति । सा तु तथेत्यङ्गी-  
कृत्य वने विहरन्तं प्रार्थयमानं शन्तनुमवोचत् । यदहं करोमि तत्र  
त्वया निर्वन्धो न विधेयो न चाहं त्वया जन्म प्रष्टव्येति । तथेति ।  
तेनाङ्गीकृतवता बहुतरं कालमरंस्त । अथ यः कश्चित्सूनुरुदपादिस-  
र्वस्तया स्वजले क्षिप्तः । एवं सप्तस्वतीतेषु गङ्गामासेव्य निस्सन्ता-  
नोयं माभूदिति मन्वानैः सप्तभिरेव वसुभिः कृतात्मसन्निधिर्भीष्मो  
जातः । ततस्तमपि जले क्षिपन्ती शन्तनुना निषिद्धो सापराधो भवा-  
नित्युत्तवा सा प्रतिजगाम । ततस्तद्वियोगविधुरधीर्बहुविललापेति व्य-  
सननिमित्तकः सेनया वियोगेन च विलापो विजिगीषोरनुचित एव ।

पाण्डुर्वनमध्यगतो मत्स्य इव मदनरसाविष्टः प्राणान्मुमोच । युधिष्ठिरो गुरुभयविषण्णहृदयः समरशिरसि सत्यमुत्सृष्टवान् । इत्थं नास्ति राजत्वमपकलङ्कमृते देवदेवादमुतः सर्वद्वीपभुजो हर्षात् । अस्य हि बहून्याश्चर्याणि श्रूयन्ते । तथा ह्यत्र बलजिता निश्चलीकृताश्चलन्तः कृतपक्षाः क्षितिभृतः अत्र प्रजापतिना शेषभोगिमण्डलस्योपरिक्षमाकृता । अत्र पुरुषोत्तमेन सिन्धुराजं प्रमथ्य लक्ष्मीवन् तोयं विपिनं च । मदनः कामः फलविशेषश्च मदनं । पाण्डुर्वने मृगरूपया ब्राह्मण्या सह सुरतकर्मसक्तं मृगरूपं कर्दमाख्यं मुनिं शरेण जघान । तेन च म्रियमाणेन स्त्रीसम्भोगस्थो मरिष्यसीति शत्रो माद्रव्या सह स्मरार्तः क्रीडन्विपन्न इति । गुरोर्द्रोणाचार्यस्य भयेन गुरुणा महता च त्रासेन । युधिष्ठिरो बलानि दग्धमुद्यतं द्रोणाचार्यं रणमूर्ध्न्यश्चत्थामा हत इत्युक्त्वा पुत्रशोकाकुलमसत्येनासूनृत्याजयदिति इत्थमिति । इत्थं कृतयुगादारभ्य कलिप्रारम्भपर्यन्तं राजानास्त्यपकलङ्कं राजत्वमिति । बलजितप्रजापतिमुखाः शब्दा राज्ञि यथार्था वेदितव्याः । वलं सैन्यं बलाख्यश्चासुरः । निश्चलीकृता इति सहायाभावाच्छत्रुपु यानं न विदधिर इति । अन्यत्र स्थावरत्वं लम्बिताः । पक्षाः सहायाः पतत्तूणि च । क्षितिभृतो राजानो गिरयश्च । प्रजापतिना राज्ञा ब्रह्मणा च । शेषस्यावशिष्टस्य भोगिमण्डलस्य राजसमूहस्योपरि विषये क्षान्तिः कृता । अन्यत्र शेषाख्यस्य भोगिनो नागस्य मण्डलमाभोगस्तत्पृष्ठे भूमिर्निहिता । पुरुषोत्तमो नरोत्कृष्टो राजा हरिश्च । सिन्धुराजः सिन्धुदेशाधिपतिः क्षीरोद-

रात्मीया कृता । अत्र बलिना मोचितभूभृद्वेष्टनो मुक्तो महानागः ।  
 अत्र देवेनाभिषिक्तः कुमारः । अत्र स्वामिनैकप्रहारपातितारातिना  
 ख्यापिता शक्तिः । अत्र नरसिंहेन स्वहस्तविशसितारिणा प्रकटी-  
 कृतो विक्रमः । अत्र परमेश्वरेण तुषारशैलमुवो दुर्गाया गृहीतः  
 करः । अत्र लोकनाथेन दिशां मुखेषु परिकल्पिता लोकपालाः सक-  
 लभुवनकोशश्चाग्रजन्मनां विभक्तः । इत्येवमादयः प्रथमकृतयुगस्येव  
 दृश्यन्ते महान्तः समारम्भाः । यतोऽस्य सुगृहीतनाम्नः पुण्यराशेः  
 पूर्वपुरुषवंशानुक्रमेणादितः प्रभृति चरितमिच्छामः श्रोतुम् । सुमहा-

धिश्च । लक्ष्मीश्लोत्तृचामरादिरूपा देवताकृतिश्च । बलिना बलवता  
 सुरेश्वरेण च । भूभृद्वाजा श्रीकुमाराख्यः श्रीकुमारो नाम राजा किल  
 दर्पशातेनोपजातमदेन हस्तिनावेष्टितः । ततः श्रीहर्षेणाकृष्य खड्गम्  
 तस्मान्मोचितोऽसौ दन्ती च रोषाद्वने परित्यक्त इति वार्ता । भूभृच्च  
 पर्वतो मन्दराख्यः । महानागो दर्पशातो वासुकिश्च मोचितभूभृद्वेष्ट-  
 नोऽमृतमन्थनार्थे । मन्थनार्थे कुमारः कुमारगुप्ताख्यः कुमारो वायो-  
 दर्पशातान्मोचितः कुमारो गुहः पुत्रश्च स्वामी प्रभुः कुमारश्च । अरा-  
 तयः शत्रवः तारकश्चासुराधिपतिः । शक्तिः सामर्थ्यमायुधभेदश्च ।  
 नरसिंह उत्तमो नरो नृसिंहरूपो हरिश्च । स्वहस्तेनेति । न तु साधन-  
 वलेन । अन्यत्र तु चक्रादिनिजायुधेन । परमेश्वरेण सार्वभौमेन न  
 तु मण्डलमात्रस्य भोक्ता हरेण । दुर्गाया दुर्गमाया गौर्याश्च । करो  
 दण्डः पाणिश्च । लोकनाथो राजा हरिर्वृद्धश्च । दिशां मुखेषु सीमासु ।  
 लोकनाथाः सीमापतय इन्द्राद्या दिक्पालाश्च । कोशे गजं मध्य  
 ग्रन्थभेदश्च । अग्रजन्मनो द्विजा आदिनृपाः श्रमणाश्च । एवमादयः

न्कालो नः शुश्रूषमाणानां । अयस्कान्तमणय इव लोहानि नीरस-  
निष्ठुराणि क्षुल्लकानामप्यार्कषन्ति मनांसि महतां गुणाः किमुत  
स्वभावसरसमृदूनीतरेषां । कस्य न द्वितीयमहाभारते भवेदस्य चरिते  
कुतूहलमाचष्टां भवान् । भवतु भार्गवोयं वंशः शुचिनानेन पुण्य-  
राजर्षिचरितश्रवणेन सुतरां शुचितर इत्येवमभिधाय तूष्णीमभूत् ।  
बाणस्तु विहस्याब्रवीत् । आर्य न युवत्यनुरूपमभिहितमघटमानमनो-  
रथमिव भवतां कुतूहलमवकल्पयामि शक्याशक्यपरिसंख्यान-  
शून्याः प्रायेण स्वार्थतृषः । परगुणानुरागिणी प्रियजनकथाश्रवण-  
रसरभसमोहिता च मन्ये महतामपि मतिरपहरति प्रविवेकम् ।  
पश्यत्वार्यः क परमाणुपरिमाणं वटुद्वयं, क समस्तब्रह्मस्तम्भव्यापि  
देवस्य चरितं, क परिमितवर्णवृत्तयः कतिपये शब्दाः क संख्याति-  
गास्तद्रुणाः । सर्वज्ञस्याप्ययमविषयो वाचस्पतेरप्यगोचरः सरस्वत्या  
अप्यतिभारः किमुतास्माद्विधस्य । कः खलु पुरुषायुषशतेनापि शक्नु-  
यादविकलमस्य चरितं वर्णयितुं । एकदेशे तु यदि कुतूहलं वः

इति । न त्वेतावन्त एव प्रथमकृतयुगस्येवेति पर्वतपक्षशातनादयो  
वृत्तान्ता अभवन् । मणय इवेति मणिशब्देनोपमेयानां गुणानां रत्न-  
त्वमुक्तं । लोहितान्यपि नीरसनिष्ठुराणि । क्षुल्लकाः खला बाला इत्य-  
न्ये । आचष्टामाख्यातु । भार्गव इति भृगुगोत्रत्वं । अवकल्पयामि न  
तु निश्चिनोमि । शक्तमिदमित्येवं रूपेण परिसंख्यानेन गणनया स्वार्थ-  
तृषो गृध्रवः । शून्याः शक्याशक्यविवेकं गृध्रवो ननु जानन्तीत्यर्थः ।  
वटुर्द्विजशिशुः ब्रह्मस्तम्भं जगत् । पुरुषायुषेत्यादिना । योग्येपि मयि  
वर्णयितरि वर्णनीयस्य भूयस्त्वं । अल्पीयस्त्वाच्चायुषः सामस्त्येन

सज्जा वयमियमधिगतकतिपयाक्षरलवलघीयसी जिह्वा कोपयोगं  
 गमिष्यति भवन्तः श्रोतारो वर्ण्यते हर्षचरितं किमन्यत् । पश्यतु  
 परिणतप्रायो दिवसः । पश्चाद्वन्वमानकपिलकिरणजटाभारभास्वरो  
 भगवान्भार्गवो राम इव समन्तपञ्चकरुधिरमहाह्वदे निमज्जति स-  
 न्ध्यारागपटले पूषा । श्वो निवेदयितास्मीति । सर्वे च ते तथेति प्रत्य-  
 पद्यन्त । नातिचिरादुत्थाय च सन्ध्यामुपासितुं शोणमयासीत् । अथ  
 मधुमदपल्लवितमालवीकपोलकोमलातपे मुकुलितेऽहि कमलिनीमील-  
 नादिव लोहिततमे तमोलिहि रवौ लम्बमाने रविरथतुरगमार्गानुसारेण  
 यममहिष इव धावति नभसि तमसि क्रमेण च गृहतापसकुटीरक-  
 पटलावलम्बिषु रक्तातपच्छेदैः सह संहतेषु वल्कलेषु कलिकल्मषमुषि  
 मुष्णाति गगनमग्निहोत्रधामधूमे सनियमौ यजमानजने मौनव्रतिनि  
 विहारवेलाविलोले पर्यटति पत्नीजने विकीर्यमाणहरितश्यामाकशालि-  
 पुलिकासु दुग्धासु होमकपिलासु हूयमाने वैताने तनूनपाति पूतविष्ट-  
 रोपविष्टे कृष्णाजिनजटिले जटिनि जपति वटुजने ब्रह्मासनाध्यासि-

वर्णनं न घटत इति प्रतिपादितं । अत एवाह । एकदेश इति । संज्ञा  
 वर्णनाभिमुखा इति भवन्त इति न तु यादृशतादृशाः । हर्षचरितमिति  
 न तु यदेव किञ्चित् । समन्तपञ्चकं कुरुक्षेत्रं । तथेति एवमस्त्विति ।  
 प्रत्यपद्यन्त अङ्गीकृतवन्तः । अथेत्यादावस्मिन्नस्मिन्सति बाणस्तयैव  
 गोष्ठ्या तस्याविति सम्बन्धः । कपोलकोमलो गण्डसदृशः । मुकु-  
 लिते प्राप्तसङ्कोचे कुटीरं जरद्गृहं । पटलं छादनं । विहारो वह्निसन्धु-  
 क्षणमग्निहोत्रार्थं । पुलिको वरण्डः परिमाणभेदः । तनूनपाद्वाहिः ।

नि ध्यायति योगिगणे तालध्वनिधावमानानन्तान्तेवासिन्यलसवृ-  
द्धश्रोत्रियानुमते गलद्ग्रन्थदण्डकोद्गारिणि सन्ध्यां समवधीरयति  
वठरविटवदुसमाजे समुन्मज्जति च ज्योतिषि तारकाख्ये खे प्राप्ते  
प्रदोषारम्भे भवनसंगालोपविष्टः स्निग्धैर्बन्धुभिश्च सार्धं तयैव गो-  
ष्ठ्या तस्थौ । नीतिप्रथमयामश्च गणपतेर्भवने परिकल्पितं शयनीयम-  
सेवत । इतरेषां तु सर्वेषां निमीलितदृशामप्यनुपजातनिद्राणां कम-  
लवनानामिव सूर्योदयं प्रतिपालयतां कुतूहलेन कथमपि सा क्षपा  
क्षयमगच्छत् । अथ यामिन्यास्तुर्ये यामे प्रतिबुद्धः स एव वन्दी  
श्लोकद्वयमगायत् ।

पश्चादङ्घ्रिं प्रसार्य त्रिकनतिविततं द्राघयित्वाङ्गमुच्चै-

रासज्याभुग्नकण्ठो मुखमुरसि सटाधूलिधून्ना विधूय ।

घासप्रासाभिलाषादनवरत्तचलत्प्रोथेतुण्डस्तुरङ्गो

मन्दं शब्दायमानो विलिखति शयनादुत्थितः क्षमां खुरेण ॥

विष्टरमासनं । तालध्वनिरङ्गुलिजः शब्दः । अन्तेवासिनः ।  
शिष्याः । श्रोत्रियो वेदोपाध्यायः । तदनुमतेन सन्ध्यां स सन्धा-  
रयति । वदनव्यग्रत्वादलतो विस्मरतः । बन्धमाने व्यग्रत्वाद-  
लन्ति विस्मरन्तं ग्रन्थदण्डकं ऋग्गणं । उद्गरति यस्तास्मिन् ।  
वठरा मूर्खाः । विटा भुजङ्गप्रायाः । वटवो वालाश्च । गृहश्रोत्रियै-  
र्वालाः सन्ध्यावन्दनाय प्रवर्त्यन्ते निर्विवेकत्वात् । तुर्यश्चतुर्थः ।  
त्रिकं पृष्ठकटीसन्धिः । द्राघयित्वा दीर्घतरीकृत्वा । आभुग्नो नमितः  
कण्ठा यस्य तत् । मुखमुरसि । आसज्यं कृत्वा । धून्ना धूसराः । प्रता-  
नस्योपरि प्रोथः प्रतानमुत्तरोष्ठमध्यं । 'वक्त्रास्ये वदनं तुण्डमाननं लपनं

कुर्वन्नामुग्रपृष्ठो मुखनिकटकटिः कन्धरामातिरश्नी  
 लोलेनाहन्यमानं तुहिनकणमुचा चञ्चता केसरेण ।  
 निद्राकण्डूकषायं कषति निविडितश्रोत्रशुक्तिस्तुरङ्ग-  
 स्त्वङ्गत्पक्ष्माग्रलग्नप्रतनुबुसकणं कोणमक्षणः खुरणे ॥

वाणस्तु तच्छ्रुत्वा समुत्सृज्य निद्रामुत्थाय प्रक्षाल्य वदनमु-  
 पास्य च भगवतीं सन्ध्यामुदिते च भगवति सवितरि गृहीतताम्बूलस्त-  
 त्रैवातिष्ठत् । अत्रान्तरे सर्वेऽस्य ज्ञातयः समाजग्मुः परिवार्य चा-  
 सांचक्रुः । असावपि पूर्वोद्धातेन विदिताभिप्रायस्तेषां पुरो हर्ष-  
 चरितं कथयितुमारेभे । श्रूयतामस्ति पुण्यकृतमधिवासो वासवा-  
 वास इव वसुधामवतीर्णः सततमसङ्कीर्णवर्णव्यवहारस्थितिः । कृत-  
 युगव्यवस्थः स्थलकमलवनवहुलतया पोत्रोन्मूल्यमानमृणालैरुद्धीतमे-  
 दिनीसारगुणैरिव कृतमधुकरकुलकोलाहलैर्हलैरुल्लिख्यमानक्षेत्रः क्षा-  
 रोदपयः पाविष्योदसिक्ताभिरिव पुण्ड्रेक्षुवाटसन्ततिभिर्निरन्तरः प्र-  
 तिदिशमपूर्वपर्वतकैरिव खलधानधामभिर्विभज्यमानैः सस्यकूटैः स-  
 ङ्कटसकलसीमान्तः समन्तादुद्धातघटीसिच्यमानैर्जीकरजूटैर्जटिलित-  
 मुखं । तुहिनमवश्यायः । केसराणि ललाटतटस्थाः केशाः । अश्वकृका-  
 टिकालम्बनः केशपाशो वा । कषायमापिङ्गलं । त्वङ्गदुर्बलं । कोणं प्रान्तं ।  
 उद्धातः कथाप्रस्तावः । अस्तीत्यादौ श्रीकण्ठनामा जनपदोस्तीति  
 सम्बन्धः । पुण्यकृतो देवा अपि । अधिवासो वसतिः । वासवा-  
 वासः स्वर्गः । पोत्रं हलमुखं । सारा उत्कृष्टाः । अतिमाधुर्यात्क्षी-  
 रोदेत्याद्युत्प्रेक्षा । निरन्तरो निर्विवरः । तदैव कल्पितत्वादपूर्वत्वं ।  
 खलधान धामभिः खलपालैः । उद्धातोघरट्टः । जीकरोऽजाजी ।

भूमिरुर्वरावरीयोभिः शालेयैरलङ्कृतः पाकविशरारुजमाषनिकराकि-  
म्मीरितैश्च स्फुटितमुद्गफलकोशीकपिशितैर्गोधूमलामभिः स्थलीपृष्ठैरधि-  
ष्ठितो महिषपृष्ठप्रतिष्ठितगायद्रोपालपालितैश्च कीटपटललम्पटचटका-  
नुसृतैरवदुघटितघण्टाघटीरटितरमणीयैरटिङ्गिरटर्वा हरवृषभपीतमाम-  
याशङ्कया बहुधाविभक्तं क्षीरोदमिव क्षीरं क्षरद्भिर्वाष्पच्छेद्यतृणतृप्ते-  
र्गोधनैर्धवलितविपिनो विविधमखहोमधूमान्धशतमन्युसक्तैर्लोचनैरिव  
सहस्रसंख्यैः कृष्णशारैः शारीकृतोद्देशो धवलधूलिमुचां केतकी-  
वनानां रजोभिः पाण्डुरीकृतैः प्रमथनाथोद्भूलनभस्मधूसरैः शिव-  
पुरस्येव प्रवेशैः प्रदेशैरुपशोभितः काककन्दलश्यामलितग्रामोपकण्ठ-  
काश्यपीपृष्ठः पदे पदे करभपालीभिः पीलुपल्लवप्रस्फोटितैः करपुटपी-  
डितकोमलमातुलुङ्गीदलरसोपलिप्तैः स्वेच्छाविचितकुङ्कुमकेसरकृतपु-  
ष्पप्रकरैः प्रत्यग्रफलरसपानसुखप्रसुप्तपथिकैर्वनदेवतादीयमानामृतरस-  
प्रपागृहैरिव द्राक्षालतामण्डपकैः स्फुटत्फलानां च वीजलग्नशुकवञ्चु-  
रागाणामिव समारूढकपिकुलकपोलसन्दिह्यमानकुसुमानां दाडि-

जूटः समूहः । उर्वरा सर्वसस्याढ्या भूः । वरियोभिरुत्तरैः । शा-  
लेयैः शालिक्षेत्रैः । युगपत्साकसम्भवाद्विशरारुत्वं । किम्मीरैः शबलैः  
कोशी शिम्बिका । गोधनस्य क्षतपृष्ठत्वात्कीटसम्भवः । अवदुर्ग्रीवा ।  
घण्टैव घटी घण्टाघटी । आमयोऽजीर्णं सम्भावनया बहुधा विभक्तं ।  
वाष्पच्छेद्येति सौकुमार्यकथनपरं । विपिनं गहनं । मुक्तैः पतितैः ।  
लोचनान्यपि कृष्णशाराणि सहस्रसंख्यानि च । कृष्णशारा मृग-  
भेदाश्च । प्रमथा गणाः । प्रवेशैर्माणैः । काश्यपी भूः । करभपाली-  
भिरित्थं भूतलक्षणे तृतीया । करभो बालोष्ठः । पीलु वृक्षभेदः ।

मीनां वनैर्विलोभनीयोपनिर्गमो वनपालपीयमाननारिकेलरसासवैश्च  
 पथिकलोकलुप्यमानपिण्डखर्जूरैर्गोलाङ्गललिह्यमानमधुरामोदपिण्डार -  
 सैश्चकोरचञ्चुजर्जरितारुकै रूपवनैरभिरामस्तुङ्गार्जुनपालीपरिवृतैश्च  
 गोकुलावतारकलुषितकूलकीलालैरध्वगशतशरणैररण्यवरुणधराव -  
 न्धैरवन्ध्यवनरन्ध्रः करभीयकुमारकपाल्यमानैरौष्ट्रकैरौरभ्रकैश्च कृतस-  
 म्बाधो दिशि दिशि रविरथतुरगविलोभनायैव विलोठनमृदितकुङ्कुम-  
 स्थलीरससमालब्धानामुत्प्रोथपुटैरुन्मुखैरुदरशायिकिशोरकजवजनना -  
 य प्रभञ्जनमिव चापिवन्तीनां वातहरिणीनामिव स्वच्छन्दचारिणीनां  
 वडवानां वृन्दैर्विषरङ्गिराचितः । अनवरतक्रतुधूमान्धकारप्रवृत्तैर्हंसयू-  
 थैरिव बाणैर्धवलितभुवनः सङ्गीतगतमुरजरवमतैर्मयूरैरिव विभर्त्सु-  
 स्खरितजीवलोकः शशिकरावदातवृत्तैर्मुक्ताफलैरिव गुणिभिः प्रसाधितः  
 पथिकशतविलुप्यमानस्फीतफलैर्महातरुभिरिव सर्वातिथिभिरभिगम-  
 नीयो मृगमदपरिमलवाहिमृगरोमाच्छादितैर्हिमवत्पादैरिव महत्तरैः

प्रपा पानीयशालिका । प्रस्फोटितैर्नीराजनीकृतैः । उपनिर्गमनानि  
 निर्गमनमार्गाः । उद्यानानीति कोचित् । अर्जुनाः ककुभवृक्षाः ।  
 कीलालं तोयं धराबन्धास्तडाकानि । करभेभ्यो हिताः ।  
 करभीयाः । औष्ट्रकैरुष्ट्रसमूहैः । कृतसम्बाध आवृतः ।  
 किशोरका वत्साः । प्रभञ्जनं वातं । वडवा अश्वः । धूमान्धकार-  
 प्रवृत्तैर्बाणैर्वर्धितभुवनमिति विरोधच्छाया । हंसानामप्यन्धकारप्रवृत्तत्वं  
 तमसि प्रचारात् । प्रवृत्तैराविर्भूतैः । हंसपक्षे पलायितैः । वृत्तं चरितं  
 परिवर्तुलं च । गुणिभिः शौर्यादिगुणयुक्तैः समूत्रैश्च । फलमैश्वर्यमपि  
 अभिगमनीयः सेव्यः । मृगमदः कस्तूरिका । मृगरोमशब्देन तत्कृतव-

स्थिरीकृतः प्रोहण्डसहस्रपत्रोपविष्टद्विजोत्तमैर्नारायणनाभिमण्डलैरिव  
तोयाशयैर्मण्डितः मथितपयःप्रवाहप्रक्षालितक्षितिभिः क्षीरोदमथना-  
रम्भैरिव महाघोषैः पूरिताशः श्रीकण्ठो नाम जनपदः ॥ यत्र त्रेताग्नि-  
धूमाश्रुपातजलक्षालिता इवाक्षीयन्त कुट्टयः । पच्यमानचयनेष्टकादह-  
नदुग्धानीवादृश्यन्त न दुरितानि । छिद्यमानयूपदारुपरशुपाटित इव  
व्यदीर्यताधर्मः । मखशिखिधूमजलधरधाराधौत इव ननाश वर्णसङ्करः ।  
दीयमानानेकगोसहस्रशृङ्गखण्डच्यमान इवापलायत कलिः । सुरालय-  
शिलाघट्टनटङ्कनिकरानिकृता इव व्यदीर्यन्त विपदः । महादानविधान-  
कलकलाभिर्दुता इव प्राद्रवन्नुपद्रवाः । दीप्यमानसत्रमहानससहस्रानल-  
सन्तापिता इव व्यलीयन्त व्याधयो वृषविवाहप्रहतपुण्यपटहपटुरव-

ल्लमुच्यते । यस्य राङ्गवमिति संज्ञा । तथा च 'राङ्गवं मृगरोजं' अन्यत्र  
मृगाणां रोमाणि पादाः प्रत्यन्तपर्वताः । महत्तरैर्वृद्धैर्विपुलैश्च । सहस्र-  
पत्राणि पद्मानि । द्विजोत्तमाः । मथितं तक्रं विलोडितं च पयः  
क्षीरमुभयत्रापि मथनमन्यात्क्षीरोदस्य घोषो गोष्ठः शब्दश्च । आशा  
आशंसा दिशश्च । 'दक्षिणाग्निर्गार्हिपत्याहवनीयास्त्रयोऽग्नयः । अग्नित्रयमिदं  
त्रेते' लमरसिंहः । अनेकार्थवर्गोपि 'त्रेताग्नित्रितये युगे' । त्रेताग्निरूपो-  
ग्निरित्यग्निप्रकर्षार्थं त्रेतापदं । अन्यथा तादृशस्याग्नेर्ग्रहणं प्रसज्येत ।  
कुत्सितानि लोकायतादीनां वेदविरुद्धानि दर्शनादीनि । कुत्सिताश्च  
दृष्टयः कुट्टयः । यत्र त्रेताग्नयो हूयन्ते तत्र क्षालिता आविर्भावाद्-  
ष्टिर्निर्मला भवति । चयनं चित्याविशिष्टाग्निस्थानं । चनधाराधौतोल्ल-  
वश्यं सङ्कीर्णं वर्णो नीलादिर्नश्यति । वर्णाश्च विप्राद्याः । टङ्कः पाषा-  
णदारणः । सत्तुं सदादानं । महानसं पाकस्थानं वृषविवाहो नीलवृ-

त्रासिता इव नोपासर्पन्नपमृत्यवः । सन्ततब्रह्मघोषबधिरीकृता इवाप-  
जग्मुरीतयः । धर्माधिकारपरिभूतमिव न प्राभवद्दुर्द्वम् । तत्र चैवंविधे-  
नानारामाभिरामकुसुमगन्धपरिमलाभागेसुभगो यौवनारम्भ इव भुव-  
नस्य कुङ्कुममलनपिञ्जरितवहुमहिषीसहस्रशोभितोन्तःपुरनिवेश इव  
धर्मस्य मरुदुद्भूयमानचमरीबालव्यजनशतधवलितप्रान्त एकदेश इव  
सुरराज्यस्य ज्वलन्मखशिखिसहस्रदीप्यमानदशदिगन्तः शिविरस-  
न्निवेश इव कृतयुगस्य पद्मासनावस्थितब्रह्मर्षिध्यानाधीयमानसकला-  
कुशलप्रशमः प्रथमोवतार इव ब्रह्मलोकस्य कलकलमुखरमहावाहि-  
नीशतसङ्कुलो विपक्ष इवोत्तरकुरुणामीश्वरमार्गणसन्तापानभिज्ञसक-

षोत्सर्गो यत्र चतसृभिर्गोभिः सह दान्तोरण्ये स्वैरविहाराय परि-  
त्यज्यते । ब्रह्मघोषो वेदध्वनिः । 'अतिवृष्टिरनावृष्टिर्मूषकाः शलभाः  
शुकाः । अत्यासन्नाश्च राजानः षडैते ईतयः स्मृताः' इति । तत्र  
चेत्यादौ स्थाण्वीश्वराख्यो जनपदविशेष इति सम्बन्धः । आरामाः  
उपवनानि रामाश्च भार्याः । गन्धस्य परिमलस्याभोगोनुभवः सं-  
स्कारः । मलनं निवर्तनं समालम्भनं च । महिषी मुख्या जायापि ।  
मरुतो वाता देवाश्च । शिविरसन्निवेशः कटकबन्धः । कृतं प्रतिस-  
माहितं । युगं द्वयं । स्वपक्षपरपक्षरूपं येन स राजोच्यते । कृतं युगं  
वाद्यो युगभेदः । पद्ममेवासनं च । ब्रह्मर्षय उत्तमद्विजा ब्रह्मा चासा-  
वृषिश्चासाविति च । यद्वा पद्मासनस्थितो ब्रह्मा च ऋषयश्चैति द्वन्द्वः ।  
वाहिन्यो नद्यः सेनाश्च । विपक्षो बलं मेरुसमीपवासिनो जनाश्चोत्त-  
रकुरवः । ईश्वरमार्गणो राजदण्डुसाधनयाच्वा हरशरेश्वरमार्गणः ।  
सन्तापानभिज्ञेति । ईश्वरशरेण हि सखीकं त्रिपुरं दग्धं । योधजनास्ते

लजनो विजिगीषुरिव त्रिपुरस्य सुधारससिक्तधवलगृहपङ्क्तिपाण्डुरंः  
प्रतिनिधिरिवचन्द्रलोकस्य मधुमदमत्तमत्तकाशिनीभूषणरवभरितभुव-  
नो नामाभिहार इव कुबेरनगरस्य स्थाण्वीश्वराख्यो जनपदविशेषः ॥  
यस्तपोवनमिति मुनिभिः कामायतनमिति वेश्याभिः सङ्गीतशालेति  
लासकैर्यमनगरमिति शत्रुभिश्चिन्तामणिभूमिरित्यर्थिभिर्वीरक्षेत्रमिति  
शस्त्रोपजीविभिर्गुरुकुलमिति विद्यार्थिभिर्गन्धर्वनगरमिति गायनैर्वि-  
श्वकर्ममन्दिरमिति विज्ञानिभिर्लाभभूमिरिति वैदेहकैर्द्यूतस्थानमिति  
वन्दिभिः साधुसमागम इति सद्भिर्वज्रपञ्चरमिति शरणागतैर्विद-  
गोष्ठीति विदग्धैः सुकृतपरिणाम इति पथिकैरसुरविवरमिति वार्तिकैः  
शाक्याश्रम इति शमिभिरप्सरः पुरमिति कामिभिर्महोत्सवसमाज इति  
चारणैर्वसुधारेति च विप्रैरगृह्यत । यत्र च मातङ्गगामिन्यः शीलवत्यश्च  
गौर्यो विभवताश्च श्यामाः पद्मरागिण्यश्च धवलद्विजशुचिवदना मदि-

हि युद्धे दैवैर्हता इत्याहुः । जेतात्र विजिगीषुः । मुधा मक्कोलामृतयोः ।  
मत्तकाशिनी मुख्या स्त्री यक्षिणी च नामाभिहारः पर्यायान्तरं ।  
लासकैर्नटैः । वेदेहकैर्वणिग्भिः । द्यूतस्थानमिति साधुभ्यो भागो  
दीयते तत्रेति । वन्दिभ्योमिवाञ्छितसम्पत्तेः सुकृतपरिणामता ।  
वातिकैर्विवरव्यसनिभिराचार्यैः । शाक्यो बौद्धः । चारणैः कुशीलवैः ।  
वसुधारा धनप्रवाहो मातङ्गेत्यादयो विरोधाः । मातङ्गो हस्ती चण्डा-  
लश्च । याः प्रमदाः चण्डालानपि गच्छन्ति ताः कथं शीलवत्य इति  
विरोधः सर्वत्र ज्ञेयः । गौर्यो गौराङ्गयो विभव ऐश्वर्ये रक्ता यत्र  
विगतो भवस्तत्र कथं गौरी रतेति विगतं भवे रतं यस्या वा ।  
श्यामाः श्यामलाङ्गयः पद्मरागिण्यो लोहितमणिभूषणाः । श्यामाः

रामोदिश्वसनाश्च चन्द्रकान्तवपुषः शिरीषकोमलाङ्गयश्चामुजङ्गगम्याः  
 कञ्चुकिन्यश्च पृथुकलत्रश्रियो दरिद्रमध्यकलिताश्च लावण्यवत्यो मधुर-  
 भाषिण्यश्चाप्रमत्ताः प्रसन्नोऽञ्जलमुखरागाश्चाकौतुकाः प्रौढाश्च प्रमदाः ।  
 यत्नं च प्रमदानां चक्षुरेव सहजं मुण्डमालामण्डनं भारः कुवलयद-  
 लदामानि । अलकप्रतिविम्बान्येव कपोलतलगतान्यहिष्ठाः श्रवणा-  
 वतंसाः पुनरुक्तानि तमालकिसलयानि । प्रियकथा एव सुभगाः कर्णा-  
 रात्रयः कथं पद्मरागिण्यो रात्रौ पद्मानां सङ्कोचात् । द्विजैर्दन्तैः ।  
 शुचिवदना मदिरावन्मदिरयैव वा । आमोदी श्वसनो मुखमारुतो यासां  
 धवलद्विजवच्छुद्धब्राह्मणवाच्छुचिवदनं ताः कथं मदिरामोदिश्वसनाः ।  
 चन्द्रवत्कान्तं वपुर्यासां शिरीषपुष्पवत्सुकुमाराङ्गयश्चन्द्रकान्तस्य वपु-  
 र्यासां ताः कथं शिरीषकोमलाङ्गयः । मुजङ्गा विटाः । कञ्चुकं स्त्रीणां  
 वासो वारवाणाख्यः । याश्च कञ्चुकिन्यः सर्पिण्यस्ताः कथं मुजङ्गैर्न  
 गम्याः । कलत्रं जघनं । दरिद्रं क्षामं मध्यमुदरं यासां कलत्रस्य परिवा-  
 रस्य पृथ्वीः श्रीस्ताः कथं दरिद्राणां निर्धनानां मध्ये कलिताः संख्याता  
 भवन्ति । लावण्यं सौन्दर्यं । मधुरं हृद्यं । लावण्यरसवतीनां मधुरभाषि-  
 त्वं विभाव्यते । अप्रमत्ताः प्रमादशून्याः । प्रसन्नो मनोहरः । उञ्जलो  
 मनोहारी । प्रसन्ना च सुरा तथा उञ्जलो मुखरागो यासां ताः  
 कथमप्रवृत्ता अक्षीबाः । अकौतुका अकरकङ्काणाः । विवाहितानां हि  
 करकङ्काणोऽवबध्यते “रुद्राक्षदर्पासिद्धार्थशिखिपक्षोरगतत्वचः । कङ्कगौ-  
 षधयश्चेति कौतुकाख्याः प्रकीर्तिताः । ” मुण्डमालरूपं मण्डनं मुण्ड-  
 मालामण्डनं सहजमकृत्रिमं । अनेककुवलयदलदामाभ्यासोत्कर्षो  
 न तु कुवलयदलदामसम्भवेऽपि प्रतिनिधिरूपतापादनं । भार इत्यने-

लङ्काराः आडम्बरः कुण्डलानि कपोल एव सततमालोककारका  
विभवो निशासु मणिप्रदीपाः । सुरभिनिःश्वासाकृष्टं मधुकरकुलमेव  
रमणीयं मुखावरणं कुलस्त्रीजनाचारो जालिका । वाण्येव मधुरतरा  
वीणा बाह्यविज्ञानं तन्त्रीताडनम् । हासा एवातिशयसुरभयः पटवासा  
निरर्थकाः कर्पूरपांसवः । अधरकान्तिविसर एवोज्ज्वलतरोङ्गरागो  
निर्गुणो लावण्यकलङ्कः कुङ्कुमपङ्को वाहव एव कोमलतमाः परि-  
हासप्रहारवेत्रलता निष्प्रयोजनानि मृणालानि यौवनोष्मस्वेदबिन्दव  
एव विदग्धाः कुचालङ्कृतयो हारास्तु भाराः । श्रोण्य एव विशालस्फा-  
दिकशिलातलचतुरस्रा रागिणां विश्रमकारणमनिमित्तं भवनमणिवेदि-  
काः कमललोभनिलीनान्यलिकुलान्येव मुखराणि पदाभरणकानि  
निष्फलानीन्द्रनीलमाणिनूपुराणि । नूपुररवाहृता भवनकलहंसा एव  
समुचिताः सञ्चरणसहाया ऐश्वर्यप्रपञ्चाः परिजनाः । तत्र च साक्षात्स-  
हस्राक्ष इव सर्ववर्णधरन्धतुर्दधानो मेरुमय इव कल्याणप्रकृतित्वे  
मन्दरमय इव लक्ष्मीसमाकर्षणे जलनिधिमय इव शब्दप्रादुर्भावे  
शशिमय इव कलासंग्रहे वेदमय इवाकृत्रिमालापत्वे धरणिमय इव

नैष एवार्थः प्रकटितः । एवमक्लिष्टा इत्यादौ बोद्धव्यं । आडम्बरः  
स्फुटः । जालिका शिरोवस्त्रभेदः । चतुरस्रा रम्याः । विश्रमकारणमिति  
गुरुत्वात् । तत्र चेत्यादौ तत्र पुष्पभूतिर्नाम राजासीदिति सम्बन्धः ।  
वर्णा विप्राद्याः शुक्लाद्याश्च । कल्याणं श्रेयः सुवर्णं च । मन्दरेण  
श्रीराकृष्टामृतमन्थने । पुष्पभूतिना भैरवाचार्यवेतालसाधने । मर्यादा  
आचारः सीमा च । शब्दो यशोपि । प्रादुर्भावः प्रकाशता । कलागी-

लोकधृतिकरणे पवनमय इव सर्वपार्थिवरजोविकारहरणे गुरुर्वच-  
 सि पृथुरुरासि विशालो मनसि जनकस्तपसि सुयात्रस्तेजसि  
 सुमन्त्रो रहसि बुधः सदस्यर्जुनो यशसि भीष्मो धनुषि निषधो  
 वपुषि शत्रुघ्नः समरे शूरः शूरसेनाक्रमणे दक्षः प्रजाकर्मणि सर्वा-  
 दिराजतेजः पुञ्जनिर्मित इव राजा पुष्पभूतिरिति नाम्ना बभूव ॥  
 पृथुना गौरिवेयं कृतेति यः स्पर्धमान इव महौ महिषौ चकार । नि-  
 सर्गस्त्रैरिणी स्वरुच्यनुरोधिनी च भवति हि महतां मतिर्यतस्तस्य  
 केनचिदनुपदिष्टा सहजैव शैशवादारभ्यानन्यदेवता भगवति भक्ति-  
 सुलभे भुवनभृति भूतभावने भवच्छिदि भवे भूयसी भक्तिरभूत् ।  
 अकृतवृषभध्वजपूजाविधिर्न स्वप्नेष्याहारमकरोत् । अजमजरममर-  
 गुरुमसुरपुररिपुमपरिमितगणपतिमचलदुहितृपतिमखिलभुवनकृतच -

ताद्या लेखाश्च । अकृत्रिमः सत्ययुक्तोऽपौरुषेयश्च । धृतिर्धैर्यं धारणं च ।  
 पार्थिवो राजा पृथिवीसन्वन्धी च । रजोविकारा रागाद्या रेणुका-  
 र्याणि । गुर्वित्यादिना वक्रोक्त्याङ्गानां गुर्वादिमयत्वं सूचयति । गुरु-  
 रूपदेशा गुरुर्महान् गम्भीरशब्दत्वाद्वृहस्पतिश्च । पृथुर्विपुल आदिरा-  
 जश्च कश्चित् । विशालो विस्तीर्णो विशालाद्याश्च नृपा अभवन् ।  
 अथ विशालो नाम बोधिसत्त्वः । स एव शान्तः शान्तमना इत्यपि  
 प्रतीतिरस्ति । जनको जनयिता जनक इव तपस्वी च । सुयात्र इति ।  
 शोभना यात्रा यस्य सोऽपि । कर्तव्यावधारणं मन्त्रः । स शोभनो यस्येति  
 च । बुधः पण्डितो ग्रहश्च । अर्जुनः शुक्रोपि भीष्मो भयानको गाङ्गेयश्च ।  
 निषधो धर्षणीयः कठिनो वा । नलस्य च पिता गिरिभेदो वा । शूरो  
 विक्रान्तो यदूनां राजा च । दक्षश्चतुरः प्रजापतिश्च । महिषौ महादे

रणनतिं पशुपतिं प्रपन्नोन्यदेवताशून्यममन्यत त्रैलोक्यम् । भर्तृ-  
चित्तानुवर्तिन्यश्चानुजीविनां प्रकृतयः । तथा हि गृहे गृहे भगवान-  
पूज्यत खण्डपरशुः ववुरस्य होमालवालविलीयमानबहुलगुग्गुलु-  
गन्धगर्भाः स्नपनक्षीरशीकरक्षोदक्षारिणो विल्वपल्लवदामदलोद्वाहिनः  
पुण्यविषयेषु वायवः शिवसपर्यासमुचितैरुपायनैः प्राभृतैश्च पौराः  
पादोपजीविनः सचिवाः स्वभुजवलनिर्जिताश्च करदीकृता महासा-  
मन्तास्तं सिषेविरे । तथा हि । कैलासकूटधवलैः कनकपत्रलता-  
लङ्कृतविषाणकोटिभिर्महाप्रमाणैः सन्ध्याबलिवृषैः सौवर्णैश्च स्नपन-  
कलशैरर्घभाजनैश्च धूपपात्रैश्च पुष्पपट्टैश्च माणियाष्टिप्रदीपैश्च  
ब्रह्मसूत्रैश्च महार्हमाणिक्यखण्डखचितैश्च मुखकोशैः परितोष-  
मस्य मनसि चक्रुः । अन्तःपुराण्यपि स्वयमारब्धबालेयतण्डुलख-  
ण्डनानि देवगृहोपलेपनलोहिततरकरकिसलयानि कुसुमग्रथनव्यग्रस-  
मस्तपरिजनानि तस्याभिलषितमन्ववर्तन्त । तथा च । परममाहेश्वरः  
सभूपालो लोकतः शुश्राव भुवि भगवन्तमपरमिव साक्षादक्षमख-

वीमपि । निसर्गः स्वभावः । स्वैरणी स्ववशा । खण्डपरशुःशिवः ।  
ववुरवहन् । होमालवालमग्निकुण्डं । सपर्या पूजा । उपायनं ढौक-  
निकास्त्रयमानीयते । प्राभृतं कौशलिका सखिमिः प्रहीयते । करदी-  
कृता दण्डदाः कृताः । कूटं शृङ्गं । यत्र वस्त्रेषु पुष्पाणि सूत्रैः क्रियन्ते  
स पुष्पपट्टः । उवलन्मणिशिखरा स्वर्णयाष्टिप्रदीपा । ब्रह्मसूत्रैर्यज्ञोप-  
वीतैः । मुखयुक्ताःकोशाः मुखकोशाः । ये लिङ्गोपरि दीयन्ते ।  
बलये हिता बालेयाः । छदिरूपधिर्बलेर्णक् । ग्रथनशब्दश्चिन्त्यो  
ग्रन्थनमिति भाव्यं । अभिलषितमन्ववर्तन्तेत्यनेन चित्तानुवृत्तिः

मथनं दक्षिणायं बहुविधविद्या प्रभावप्रख्यानैर्गुणैः शिष्यैरिवानेकस-  
हस्रसंख्यैर्व्याप्तमर्त्यलोकं भैरवाचार्यनामानं महाशैवम् । उपनयन्ति  
हि हृदयमदृष्टमपि जनं शीलसंवादाः । यतः स राजा श्रवण-  
समकालमेव तस्मिन्भैरवाचार्ये भगवति द्वितीय इव कपर्दिनि दूर-  
गतेपि गरीयसीं चबन्ध भक्तिं । आचकाङ्क्ष च मनोरथैरप्यस्य  
सर्वथा दर्शनं । अथ कदाचित्पर्यस्तेस्ताचलचुम्बिनि वासरेन्तःपुरव-  
र्तिनं राजानमुपसृत्य प्रतीहारी विज्ञापितवती 'देव, द्वारि परिव्राडास्ते  
कथयति च भैरवाचार्यवचनाद्देवमनुप्राप्नोसी'ति । राजा तु तच्छ्रुत्वा  
सादरं 'कासावानयात्रैव प्रवेशयैनमि'ति चाब्रवीन् । तथा चाकरो-  
त्प्रतीहारी । न चिराच्च प्रविशन्तं प्रांशुमाजानुमुजं भैक्षक्षाममपि  
स्थूलास्थिभिरवयवैः पीवानमिवोपलक्ष्यमाणं पृथूनमाङ्गमुत्तुङ्गबलिम-  
ङ्गस्थपुटललाटं निर्मासगण्डकूपकं मधुविन्दुपिङ्गलपरिमण्डलाक्षमीषदा-  
वक्रघोणमतिप्रलम्बैककर्णपाशमलाबुवीजविकटोन्नतदन्तपङ्क्तिं तुर-  
गानूकश्लथाधरलेखं लम्बचिबुकायततरलपनमंसावलम्बिना काषायेण  
योगपट्टकेन विरचितवैकक्षकं हृदयमध्यनिवद्धग्रन्थिना च रागेणेव

शुद्धान्तानां वर्णिता । भुवीति । भूस्थत्वेऽप्यसुलभत्वदर्शनमस्योक्तं ।  
शीलसम्वादाश्चारित्रसादृश्यानि । कपर्दिनि शिवे । न चिराच्चेत्यादौ  
मस्करिणमद्राक्षीदिति सम्बन्धः । प्रांशुं दीर्घं । जानुरूपपर्व ।  
उक्तं च । 'जङ्घा तु प्रसृता जानूरुपर्वांश्चैवदस्त्रियां' । पीवरं स्थूलं ।  
स्थपुटं निम्नोन्नतं । ललाटमलिकं गोधिः । गण्डकूपोक्ष्णोरधोदेशः ।  
घोणा नासिका । अलाबुस्तुम्बी । उक्तं च । तुम्ब्यलाबू उभे समे ।  
तुरगानामधस्तादोष्ठोनूकः । अधोधरस्य चिबुकं । लपनं मुखं ।

खण्डशः कृतेन धातुरसारुणेन कपर्देन कृतोत्तरासङ्गं पुनरुक्तबाल-  
प्रग्रहवैष्टननिश्चलमूलेन वद्धमुपरिशोधनवंशत्वक्तितुना कौपीन-  
सनाथशिखरेण खर्जूरपुटसमुद्रकगर्भीकृतभिक्षाकपालेन दारकफल-  
कन्नयत्रिकोणत्रियष्टिनिविष्टकमण्डलुना वहिरुपपादितपादुकावस्थानेन  
स्थूलदशासूत्रनियन्त्रितपुस्तिकापूलकेन वामकरधृतेन योगभारकोणाध्या-  
सितस्कन्धमितरकरगृहीतवेत्रासनं मस्करिणमद्रार्क्षीत् । क्षितिपतिरप्यु-  
पगतमुचिनेन चैतमादरेणान्वगृहीत् । आसीनं च पप्रच्छ । ‘ क  
भैरवाचार्यः ’ इति सादरनरपतिवचनमुदितमतिस्तु परिव्राट् तमुपनगरं  
सरस्वतीतटवनावलम्बिनि शून्यायतने स्थितमाचचक्षे । भूयश्चाब-  
भाषे । ‘ अर्चयति हि महाभागं भगवानाशीर्वचसे ’ त्युक्त्वा चोपनिन्ये  
योगभारकादाकृष्य भैरवाचार्यप्रविहितानि रत्नवन्ति वहलालोकेलि-  
प्तान्तः पुराणि पञ्च राजताणि पुण्डरीकाणि । नरपतिस्तु प्रियजनप्रणय-  
भङ्गाकतरो दाक्षिण्यमनुरुध्यमानो ग्रहणलाघवं च लङ्घयितुमसमर्थो  
दोलायमानेन मनसा स्थित्वा चिरं कथं कथमप्यतिसौजन्यनिग्नस्ता-  
नि जग्राह । जगाद् च सर्वफलप्रसन्नहेतुः शिवभक्तिरियं नो मनो-  
रथदुर्लभानि फलानि येनैवमस्मासु प्रीयते तत्र भगवान्भुवनगुरुभै-

उत्तरासङ्गमुपरिप्रावरणं । पुनरुक्तं पौनः पुन्येन कृतं । प्रग्रहो रज्जुः ।  
तितुश्चालनी परिपत्रनशब्दवाच्यः । कौपीनं गुह्यदेश उपचारात्त-  
दाच्छादनं च । खर्जूरारुख्यस्य वृक्षस्य च सम्बन्धिभिः पुटैः क्लिष्टैः  
पत्रैश्च । समुद्रकः कपालभङ्गो भिक्षायै क्रियते । दारवे काष्ठसम्ब-  
न्धिनि फलकत्रये त्रयः कोणास्तेषु यास्तिस्रो यष्टयस्तासु निविष्टः  
कमण्डलुर्वैत्र तेन । योगभारकेन मात्राभारिकया । मस्करिणं परिव्राजकं

रवाचर्यः 'श्रो'द्रष्टास्मि भगवन्तमित्युक्त्वा च मस्करिणं व्यसर्जयन्-  
 अनया च वार्तया परां मुदमवाप । अपरेद्युश्च प्रातरेवोत्थाय कृतक-  
 लो वाजिनमधिरुह्य समुच्छ्रितश्चेतातपत्रः समुद्धूयमानधवलचा-  
 मरयुगलः कतिपयैरेव राजपुत्रैः परिवृतो भैरवाचार्यं सवितारमिव  
 शशी द्रष्टुं प्रतस्थे । गत्वा च किञ्चिदन्तरं तदीयमेवाभिमुखमापत्-  
 न्तमन्यतमं शिष्यमद्राक्षीच्च 'क भगवानास्त' इति । साकथयत्  
 'अस्य जीर्णमातृगृहस्योत्तरेण विल्ववाटिकामध्यास्ते' इति गत्वा च तं  
 प्रदेशमवततार तुरगात् । प्रविवेश च विल्ववाटिकां । अथ महतः  
 कार्पटिकवृन्दस्य मध्ये प्रातरवे स्नातं दत्ताष्टपुष्पिकमनुष्टि-  
 ताम्निकार्यं कृतमस्मरेखापरिहारपरिकरे हरितगोमयोपलिप्तक्षिति-  
 तलवितते व्याघ्रचर्मण्युपविष्टं कृष्णकम्बलप्रावरणनिभेनासुर-  
 विवरप्रवेशाशङ्कया पातालान्धकारावासमिवाभ्यस्तस्यन्तमुन्मिषता वि-  
 द्युत्कपिलेनात्मतेजसा महामांसविक्रयक्रीतेन मनः शिला-  
 पङ्केनेव शिष्यलोकं लिम्पन्तं जटीकतैकदेशलम्बमानरुद्रा-  
 क्षशङ्खगुटिकेनोर्ध्ववद्धेन शिखापाशेन बध्नन्तमिव विद्या-  
 वलेपदुर्विदग्धानुपरिसञ्चरतः सिद्धान्धवलकतिपयशिरोरुहेण वय-  
 सा पञ्चपञ्चाशतं वर्षाण्यतिक्रामन्तं खालित्यक्षीयमाणशङ्खलोमलेखं

राजतानि रौप्याणि । लङ्घयितुमुत्सोढुं निन्नः स्ववशः । अन्यतममपरं ।  
 उत्तरेणोत्तरस्यां दिशि । अथेत्यादौ भैरवाचार्यं ददर्शेति सम्बन्धः ।  
 कार्पटिका व्रतिनः । अष्टपुष्पिका प्रागुक्ता । परिहारोत्र मर्यादा ।  
 शङ्खे ललाटास्त्रि । उक्तं च । शङ्खो निधौ ललाटास्त्रि । गुटिका  
 खण्डिका । उपरीत्याद्यभिप्रायेणोक्तमूर्ध्ववदनेति । प्रशस्ता शिखा

लोमशकर्णशङ्कुलीप्रदेशं पृथुललाटतटं तिरः श्यामभस्मललाटिकया  
बहुशः शिरोर्ध्वतदग्धगुग्गुलुसन्तापस्फुटितकपालास्थिपाण्डुरराजि-  
शङ्कामिव जनयन्तं सहजललाटवलि भङ्गसङ्कोचितकूर्चभागां वभ्रुभासं  
भ्रूसङ्गत्या निरन्तरमायामिनीमेकामेव भ्रूलेखां विभ्राणमीषत्काचकाच-  
रकनीनिकेन रक्तापाङ्गनिर्गतांशुप्रतानेन मध्यधवलभासेनेन्द्रायुधेनेवा-  
तिदीर्घेण लोचनयुगलेन परितो महामण्डलमिवानेकवर्णरागमालि-  
खन्तं सितपीतलोहितपताकावलीशवलं शिवबलमिव दिक्षु विक्षि-  
पन्तं तार्क्ष्यतुण्डकोटिकुञ्जाग्रघोणं दूरविदीर्णसूक्ष्मसंक्षिप्तकपोलं, किञ्चि-  
दन्तुरतया सदाहृदयसन्निहितहरमौलिचन्द्रातपेनेव निर्गच्छता दन्ता-  
लोकेन धवलयन्तं दिशां जालं जिह्वाग्रस्थितसर्वशैवसंहितातिभारेणैव-  
मनाक्प्रलम्बितौष्ठं प्रलम्बश्रवणपालीप्रेङ्खिताभ्यां स्फाटिककुण्डलाभ्यां  
शुक्रबृहस्पतिभ्यामिव सुरासुरविजयविद्यासिद्धिश्रद्धयत्नुबध्यमानं  
वद्वविविधौषधिमन्त्रसूत्रपङ्क्तिना सलोहवलयेनैकप्रकोष्ठेन शङ्खखण्डं  
पूष्णो दन्तमिव भगवता भवेन भग्नं भक्त्या भूषणीकृतं कलयन्तम-  
खिलरसकूपोदञ्चघटीयन्त्रमालामिव रुद्राक्षमालां दक्षिणेन पाणि-

शिखापाशः । अवलेपोहङ्कृतिः । खालित्यं खत्वाटता । शङ्खो लला-  
टास्थि । शङ्कुली कुहरं । कूर्चमस्त्री भ्रुवोर्मध्यं । काचरा पीतवर्णा ।  
तुण्डं मुखं - कोटिः प्रान्तश्चञ्चग्रं । प्रान्तावोष्ठस्य सूक्तिणी ।  
प्रकोष्ठमन्तरं विद्यादरव्रीमणिवन्धयोः । पूष्णो रविभेदस्य पुरा दक्षयज्ञ-  
गतस्य हरं निन्दतो 'मय्यनागतै किमर्थमागतोसी'ति मुष्टिप्रहारेण  
हरेण दन्ता भग्नाः । तत्करस्पर्शेन पावनत्वात्तत्र भक्तिः अखिलस्य रस-  
स्य कूपादुदञ्चनाय घटीयन्त्रमालापि भ्राम्यतो दोलायमानत्वेन सम्मा-

ना भ्रमयन्तमुरसि दोलायमानेनापिङ्गलाग्रेण कूर्चकचकलापेन सम्मार्जयन्तमिवान्तर्गतं निजरजोनिकरमतिनिविडनीललोममण्डलानिचितं च ध्यानलब्धेन ज्योतिषा दग्धमिव हृदयदेशं दधानमीपत्प्रशिथिलवलिवलयवध्यमानतुण्डमुपचीयमानस्फिङ्मांसपिण्डकं पाण्डुरपवित्रक्षौमावृतकौपीनं सावष्टम्भपर्यङ्कवन्धमण्डलितेनामृतफेनश्वेतरुचा योगपट्टकेन वासुकिनेवाप्रतिहतानेकमन्त्रप्रभावाविर्भूतेन प्रदक्षिणीक्रियमाणसरुणतामरससुकुसारतरतलस्य पादयुगलस्य निर्मलैर्नखमयूखजालकैर्जरयन्तमिव महानिधानोद्वरणरसेन रसातलं तोयक्षालितशुचिना धौतपादुकायुगलेन हंसमिथुनेनेव भागीरथीतीर्थयात्रापरिचयागतेनामुच्यमानाचरणान्तिकं शिखरनिखातकुब्जकालायसकण्टकेन वैणवेन विशाखिकादण्डेन सर्वविद्यासिद्धिविघ्नविनायकापनयनाङ्कुशेनेव सततपार्श्ववर्तिना विराजमानसबहुभाषिणं मन्दहासिनं सर्वोपकारिणं कुमारब्रह्मधारिणमतितपस्विनं महामनस्विनं कृशक्रोधमकृशानुरोधं महानगरमिवादीनप्रकृतिशोभितं मेरुमिव कल्पतरुपल्लवराशिसुकुमारच्छायां कैलासमिव पशुपतिचरणरजःपविव्रित-

र्जनसम्भावना । कलापग्रहणं मार्जनी सादृश्यार्थं रजो रागो रेणुश्च । विचितं व्याप्तं । तुण्डमुदरं । स्फुत्रावुभ इति प्रसिद्धे । 'स्त्रियां स्फिजौ कटीप्रोथावि' त्यमरः । फेनवत्तश्चैश्वेता । वासुकिनेवेति । नसामान्येनेति प्रभावपरिशोधकं । जर्जरयन्तं खण्डशः कुर्वाणम् । तोयेत्यादि । हंसमिथुनस्यापि विशेषणं । शिखरेत्यादिनाङ्कुशसादृश्यं विशाखिकादण्डस्योक्तं निखात उत्कीर्णः । कालायसं शङ्खभेदः । विशाखिका खानिबिका विघ्न इव विनायको गजाननः । प्रकृतिः स्वभावो माया-

शिरसं शिवलोकमिव माहेश्वरगणानुयातं जलनिधिमिवानेकनदनदी-  
शतसहस्रप्रक्षालितशरीरं जान्हवीप्रवाहमिव बहुपुण्यतीर्थस्थानशुचि-  
धाम धर्मस्य तीर्थं तथ्यस्य कोशं कुशलस्य पत्तनं पूतनायाः शाला-  
शीलस्य क्षेत्रं क्षमायाः शालेयं शालीनतायाः स्थानं स्थितेराधारं  
धृतेराकरं करुणाया निकेतनं कौतुकस्यारामं रामणीयकस्य प्रासादं  
प्रसादस्यागारं गौरवस्य समाजं सौजन्यस्य सम्भवं सद्भावस्य कालं  
कलेर्भगवन्तं साक्षादिव विरूपाक्षं भैरवाचार्यं ददर्श ॥

भैरवाचार्यस्तु दूरादेव राजानं दृष्ट्वा शशिनमिव जलनिधि-  
श्चालप्रथमतरोत्थितशिष्यलोकश्चोत्थाय प्रत्युज्जगाम समर्पितश्री-  
फलोपायनश्च जन्हुकर्णसमुद्गीर्यमाणगङ्गाप्रवाहह्लादगम्भीरया गिरा  
स्वस्तिशब्दमकरोत् । नरपतिरपि प्रीतिविस्तार्यमाणधवललिङ्गा चक्षुषा  
प्रत्यर्पयन्निव बहुतराणि पुण्डरीकवनानि ललाटपट्टपर्यस्तेन चोदंशुना  
शिखामणिना महेश्वरप्रसादमिव तृतीयनयनोद्गमेन प्रकाशयन्नावर्जि-  
तकर्णपल्लवपलायमानमधुकरः शिवसेवासमुन्मूलिताशेषपापमल-

दिका च । राशिवत्तेन च सुकुमाराः । गणाः समूहाः प्रमथाश्च ।  
नदनदीत्येकशेषो युक्तः । सहस्रेषु तैः प्रक्षालितशिराः तीर्थेषु  
यत्स्थानं वसनं तेन शुचिम् । तीर्थस्नानैः कनखलाद्यवस्थितिभिश्च  
शुचिः । शालीनता विनीतत्वं । निकेतनं गृहं । तत्र हि सर्वस्य  
कौतुकं जायते । शश्यपि राजा । तं च दूरादेव दृष्ट्वा जलनिधिश्चलति  
गाम्भीर्याच्च जलनिधिरेवेत्युक्तं । वित्वं श्रीफलं । गङ्गेत्यादिना  
पवित्रत्वमाह । धवललिङ्गेत्यनेन पुण्डरीकानां धवलत्वमाह । प्राभूत-  
पुण्डरीकाणां राजतत्त्वान् । आवर्जितं नमितं स्वरवच्च तेन

वमुच्यमान इव दूरादवनतः प्रणाममभिनवं चकार । आचार्योप्या-  
 गच्छात्रोपविशेति शार्दूलचर्मात्मीयमदर्शयत् । उपदर्शितप्रश्रयस्तु  
 राजा मत्तकलहंसकलगद्गदस्वरसुभगां मधुरसमयीं महानदीमिव प्रव-  
 र्त्तयन्वाचं व्याजहार । भगवन्नार्हसि मामन्यनृपस्खलितैः खलीकर्तुं ।  
 अशेषराजकोपेक्षिताया हतलक्ष्म्याः खल्वयं शीलापराधो द्रविणदौ-  
 रात्स्यं वा यदेवमाचरति मयि गुरुः । अभूमिरयमुपचाराणामलम-  
 तियन्वणया दूरस्थितोपि मनोरथशिष्योऽयं जनो भवतां माननीयं च  
 गुरुवन्नोल्लङ्घनमर्हति गुरोरासनमासतां च भवन्त एवात्रेति व्याहृत्य  
 परिजनोपनीते वाससि निपसाद् । भैरवाचार्योपि प्रीत्यानतिक्रमणीयं  
 नृपवचनमनुवर्तमानः पूर्ववत्तदेव व्याघ्राजिनमभजत् । आसीने च  
 सराजके परिजने शिष्यजने च समुचितमर्घ्यादिकं चक्रे । क्रमेण च  
 नृपमाधुर्यहृतान्तः करणः शेशिकरनिकरविमला दशनदीधितिः  
 स्फुरन्तीः शिवभक्तीरिव साक्षाद्दर्शयन्नुवाच । तात, अतिनम्रतैव ते  
 कथयति गुणानां गौरवं । सकलसम्पत्पात्रमसि विभवानुरूपास्तु  
 प्रतिपत्तयो जन्मनः प्रभृत्यदत्तदृष्टिरेवास्मि स्वापतेयेषु यतः सकल-  
 दोषकलापानलेन्धनैर्धनैरविक्रीतं क्वचिच्छरीरकमस्ति भैक्षरक्षिताः  
 सन्ति प्रागा दुर्गृहीतानि कतिचिद्विद्यन्ते विद्याक्षराणि भगवच्छिवम-  
 द्वारकपादसेवया समुपार्जिता कियत्योपि सन्निहिताः पुण्यकणिकाः  
 सुभगात् । शार्दूलो व्याघ्रः । अन्तः करणं मनः । गौरवमु-  
 त्कर्षो भारवत्वं च । अदत्तदृष्टिरिति । न तु मया धनान्यलभ्यानि ।  
 स्वापतेयेषु धनेषु । संरक्षिता इति । यदि कदाचित्क्वचिदुपयोगं  
 यास्यन्तीति । अनेन प्राणादिदानमेवोचितमित्युक्तं । सकलसम्प-

स्वीक्रियतां यदत्रोपयोगार्हं प्रतनुगुणग्राह्यानि कुसुमानीव हि भवन्ति  
सतां मनांसि । अपि च विद्वत्सम्मतः श्रूयमाणा अपि सुखयन्ति  
साधवः शब्दा इव सुधीरेपि हि मनसि यशसि कुर्वन्ति विवरं  
विशतः कुनूहलस्य फेनधवलैः स्रोतोभिरिवापह्नियमाणो गुणगणैरा-  
नीतोस्मि कल्याणिनेति । राजा तु तं प्रत्यवादीत् । भगवन्ननुरक्ते-  
ष्वपि शरीरादिषु साधूनां स्वामिन एव प्रणयिनो युष्मद्दर्शनादुपा-  
र्जितमेव चापरिमितं कुशलजातं । कृतमनेनैवानुगमनेन स्पृहणीयं  
पदमारोपितोस्मि गुरुणेति विविधाभिश्च कथयाभिश्चिरं स्थित्वा गृह-  
मगात् । अन्यस्मिन्दिबसे भैरवाचार्योपि राजानं द्रष्टुं ययौ । तस्मै च  
राजा सान्तःपुरं सपरिजनं सकोशमात्मानं निवेदितवान् । स च  
विहस्योवाच । तात, क विभवाः क च वयं वनवर्धिता धनोष्मणा म्ला-  
यन्त्यलं लतेव मनस्विता खद्योतानामिवास्माकमियमपरोपतापिनी  
राजते तेजस्विता । भवादृशा एव भाजनं भूतैरिति स्थित्वा च  
कञ्चित्कालं जगाम । परिब्राट् तेनैव क्रमेण पञ्चपञ्चराजतानि पुण्ड-  
रीकान्युपायनीचकार । एकदा तु श्वेतकर्पटावृतं किमप्यादाय प्रावि-  
शत् । उपविश्य च पूर्ववत्स्थित्वा मुहूर्तमत्रवीत् । महाभाग भवन्त-  
माह भगवान् । यथास्मच्छिष्यः पातालस्वामिनामा ब्राह्मणस्तेन

त्पात्रस्येततः कियती वसुसम्पत्तिर्भविष्यतीत्याशङ्क्याह । प्रतन्वि-  
त्यादि । गुणात्कर्षास्तन्तवश्च । कुसुमानीवेति । कुसुमसादृश्येन मनसः  
सौकुमार्यमप्युक्तं । साधवः शिष्टाः शब्दा इव साधवः संस्कृताः  
विद्वत्सम्मताश्च । फेनवत्तैश्च धवलैर्गुणगणैः स्रोतोभिश्च । स्वामिन  
एव प्रणयिन इति अनुक्तान्यपि शरीरादीनि प्रणयिनां स्वायत्तानीत्यर्थः ।

ब्रह्मराक्षसहस्तादपहतो महासिरदृहासनामा । सोयं भवद्भुजयोग्यो  
 गृह्यतामित्यभिधायापहतकर्पटावच्छादनात्परिवारादाचकर्ष शरद्वग-  
 नमिव पिण्डतां नीतं कालिन्दीप्रवाहमिव स्तम्भितजलं नन्दकजि-  
 गीषया कृष्णकोपितं कालियमिव कृपाणतां गतं लोकविनाशाय  
 प्रकाशितधारासारं प्रलयकालमेघखण्डमिव नभस्तलात्पतितं दृश्यमा-  
 नविकटदन्तमण्डलं हासमिव हिंसाया हरिवाहुदण्डमिव कृतदृढमु-  
 ष्ठिग्रहं सकलभुवनजीवितापहरणक्षमेन कालकूटेनेव निर्मितं कृतान्त-  
 कोपानलतप्त्रेनेवायसा घटितं अतितीक्ष्णतया पवनस्पर्शेनापि  
 रूपेव कण्ठं मणिसभाकुट्टिमपतत्प्रतिविम्बच्छद्मनात्मानमपि द्विधेव  
 पाटयन्तं अरिशिरश्छेदलघ्नैः कचैरिव किरणैः करालितधारं मुहुर्मुहु-  
 स्तडिदुन्मेषतरलैः प्रभाचक्रच्छुरितैर्जर्जरीतातपं खण्डशश्छिन्दन्तमिव  
 दिवसं कटाक्षमिव कालरात्रेः कर्णोत्पलमिव कालस्योङ्कारमिव क्रौर्य-  
 स्यालङ्कारमहङ्कारस्य कुलमित्रं कोपस्य देहं दर्पस्य सुसहायं साहसस्या-  
 पत्यं मृत्योरागमनमार्गं लक्ष्म्याः निर्गमनमार्गं कीर्तैः कृपाणमवनिप-

खद्योताः कीटमणयः । महाभागेति प्रस्तुतानुगुणमामन्त्रणं । परिवारा-  
 दाचकर्ष कृपाणमिति सम्बन्धः । पिण्डं शस्त्रं । उक्तं च 'लोहोऽ-  
 स्त्री शस्त्रकं तीक्ष्णं पिण्डं कालायसायसी'ति । स्तम्भितं धृतं ।  
 रक्षितमन्तर्जलं यस्य तं । किल कृपाणस्य वा पानयिं यन्त्रेण क्रियते ।  
 नन्दको विष्णुखड्गः । कालियो नागभेदः । धाराणामासारो धारा-  
 रूपश्चासारः धारासारः । दन्तमण्डलं दन्तचक्रवालं दशनसमूहश्च ।  
 मुष्टिः तसरुरसुरभेदश्च । अतितीक्ष्णतयेति । तैक्ष्ण्यं तानवाद्भवति ।  
 तनु च परस्परस्पर्शेन कणति । तथा चातितीक्ष्णोऽतिदण्डप्रकृती रोषेण

तिस्तु तं गृहीत्वा करेणायुधप्रीत्या प्रतिमानिभेनालिङ्गन्निव सुचिरं  
ददर्श । संदिदेश च “ वक्तव्यो भगवान्परद्रव्यग्रहणावज्ञादुर्विदग्धमपि  
हि मे मनो युष्माद्विषये न शक्नोति वचनव्यतिक्रमव्यभिचारमाचरितु-  
मि ” ति । परित्राट् तु गृहीते तस्मिन्परितुष्टः ‘ स्वस्ति भवते साधयाम’  
इत्युक्त्वा निरयासीत् । नृपश्च प्रकृत्या वीररसानुरागी तेन कृपाणेना-  
मन्यत करतलवर्तिनीं मेदिनीम् । अथ ब्रजत्सु दिवसेष्वेकदा भैरवा-  
चार्यो राजानमुपह्वरे सोपग्रहमवादीत् । तात स्वार्थलालसाः परोपकार-  
दक्षाश्च प्रकृतयो भवन्ति भव्यानां । भवादृशां चार्थिदर्शनं महोत्सवः ।  
प्रणयनमाराधनमर्थग्रहणमुपकारो भूतिरसि सर्वलोकमनोरथानां  
येनाभिधीयसे । श्रूयतां । भगवतो महाकालहृदयनाम्नो महामन्त्रस्य  
कृष्णस्रगन्वरानुलैपनेनाकल्पेन कल्पकथितेन महाश्मशाने जपको-  
ट्या कृतपूर्वसेवोस्मि । तस्य च वेतालसाधनावसाना सिद्धिः ।  
असहायैश्च सा दुरापा । त्वं चालमस्मै कर्मणे । स्वयि च गृहीतभरे  
भविष्यन्त्यपरे सहायास्त्रयः । एकः स एवास्माकं टीटिभनामा  
वालमित्रं मस्करी यो भवन्तमुपतिष्ठते । द्वितीयः स पातालस्वामी ।  
अपरो मच्छिष्य एव कर्णतालनामा द्राविडः यदि साधु मन्यसे  
ततो नीयतामयं दिङ्नागहस्तदीर्घो गृहीतादृहासो निशामेकामेक-  
दिङ्मुखार्गलतां बाहुरिति । कृतवचसि च तस्मिन्नन्धकारप्रविष्ट इव  
हुङ्करोति । कचैः केशैः । करालिता व्याप्ताः । साधयामः स्वकर्म सिद्धिं  
विदध्मः । मङ्गलत्वादृच्छामेति नोक्तम् । उपह्वरे प्रच्छन्ने । सोपग्रहं  
साभ्यर्थनं । प्रणयनं याचनं । मनोरथानामिति । रथाश्च भूमौ वहन्ति ।  
आकल्पेन वेशेनेतिकर्तव्यताकलापोपदेशको ग्रन्थः कल्पः ।

दृष्टप्रकाशः प्राप्तोपकारावकाशः प्रमुदितेनान्तरात्मना नरेन्द्रः सम-  
भाषत । भगवन्परमनुगृहीतोऽस्म्यनेन शिष्यजनसामान्येन निदेशेन  
कृतपरिग्रहमिवात्मानमवैसीति । ननन्द च तेन नरेन्द्रव्याहृतेन भैरवा-  
चार्यश्चकार च सङ्केतं । अस्यामेवागामिन्यामसितपक्षचतुर्दशीक्ष-  
पायामियत्यां वेलायाममुष्मिन्महाश्मशानसमीपभाजि शून्यायतने  
शस्त्रद्वितीयेनायुष्मता द्रष्टव्या वयमिति । अथातिक्रान्तेष्वहः सु  
प्राप्तायां च तस्यामेव कृष्णचतुर्दश्यां शैवेन विधिना दीक्षितः क्षितिपो  
नियमवानभूत् । कृताधिवासं च सम्पादितगन्धपुष्पधूपमाल्या-  
दिवृजं खड्गमट्टहासमकरोत् । ततः परिणते दिवसे केनापि  
कर्मसाधनाय कृतरुधिरबलिविधानास्त्रिव लोहितायमानासु दिक्षु  
रुधिरबलिलम्पटासु च वेतालजिह्वास्त्रिव लम्बमानासु च रविदी-  
धितिषु नरेन्द्रानुरागेण गृहीतापरदिशि स्वयमिव दिक्पालतां विकी-  
र्षति सवितरि यातुधानीष्विव वर्धमानासु तरुच्छायासु पातालवा-  
सिषु विघ्नाय दानवेष्विवोत्तिष्ठत्सु तमोमण्डलेषु नभसि पुञ्जीभवति  
रौद्रं कर्म दिदृक्षमाण इव नक्षत्रगणे विगाढायां शर्वर्यां सुप्तजने  
निः शब्दस्तिमिते निशीथे राजा सान्तः पुरं परिजनं वञ्चयित्वा

अलं पर्याप्तः । उपतिष्ठत इति सङ्गतिकरणे तड् । परिग्रहणं स्वी-  
कारः । दीक्षितः कृतनियमः । अधिवासो नियमदिवसादाद्येऽहनि ।  
यथाशास्त्रं विधिना मन्त्रन्यासादिः । पूर्वपूजेति यावत् । तत इत्यादौ  
ततोऽस्मिन्सति राजा नगरान्निरगादिति सम्बन्धः । यातुधानीषु  
राक्षसीषु । पुञ्जीभवतीति । कृष्णरात्र्यां नक्षत्रगुणपुञ्जीभावो लक्ष्यते ।  
दिदृक्षवोपीतस्ततः पुञ्जीभवन्ति । विगाढायां घनायां । निशीथेऽर्धरात्रे ।

वामकरस्फुरत्सरुर्दक्षिणकरेणोत्खातं खड्गमट्टहासमादाय विस-  
 र्पता च खड्गप्रभापटलेन नीलांशुकपटेनेव दर्शनभयादवगु-  
 ण्ठितनिखिलगात्रयष्टिरनादिष्टयाप्यनुगम्यमानो राजलक्ष्म्या पृष्ठतः  
 परिमललग्नमधुकरवेणिव्याजेन केशेष्विव कर्मसिद्धिमाकर्षन्ने-  
 काकी नगरान्निरगात् । अगाच्च तमुद्देशं । अथ प्रत्युज्ज-  
 म्मुक्ते त्रयोपि द्रौणिकृपकृतवर्माण इव सौप्तिके सन्नद्धाः स्नाताः  
 स्त्रिविणो गृहीतविकटवेपाः कुसुमशेखरसञ्चारिभिः क्रियमाणमन्त्र-  
 शिखावन्धा इव गुञ्जद्भिः षट्चरणैरुष्णीषपट्टिकांललाटमध्यघटित-  
 विकटस्वस्तिकाग्रन्थीन्महामुद्रावन्धानिव धारयन्तो मूर्धभिरेकश्रवण-  
 विवरविततविमलदन्तपत्रप्रभालोकलेपधवलितकपोलैर्मुखैरापिबन्त इव  
 निशाचरापचयचिकीर्षया शार्वरमन्धकारं इतरकर्णविलम्बिनां रत्न-  
 कुण्डलानामच्छाच्छया रुचा गौरोचनयेव मन्त्रपरिजप्त्रया समाल-  
 ङ्घ्याङ्गाः स्वप्रतिबिम्बगर्भान्कर्मसिद्धये दत्तपुरुषोपहारानिबोलासयन्तो  
 निशितान्निस्त्रिंशन्निस्त्रिंशांशुसन्तानसीमन्तिततिमिरामात्मीयात्मीय -  
 दिग्विभागसंरक्षणाय त्रिधेव त्रियामां पाटयन्तः सार्धचन्द्रैः कल-  
 नीलेत्यादि सहोपमेयं । सुप्तेषु भवं सौप्तिकं । धृष्टद्युम्नाधिष्ठिताक्षौ -  
 हिणीविनाशाय दुर्योधनप्रेरितादिवार्जुनाधिष्ठितानां न किञ्चिदेषां  
 शक्यमिति रात्राववस्कन्दमयच्छन्निति वार्त्ता । सन्नद्धः सकवचः ।  
 उक्तं च 'सन्नद्धो वर्धितः सज्जो दंशितो व्यूढकङ्कटः' । अपचयो  
 हानिः । गौरोचनयेवेति सहोपमेयं । उल्लासयन्तश्चालयन्तः । सार्ध-  
 चन्द्रैरिति । निशायां खड्गेषु चन्द्रखण्डस्य सम्भाव्यमानत्वादेवमुक्तं ।  
 न तु वस्तुवृत्तेन । कृष्णचतुर्दशिक्षिपायां चन्द्रः सम्भवतीति । कलधौतं

धौतबुद्बुदावलिंतरलतारागणैर्निशाया इव परुषासिधारानिकृतैः खण्डै-  
 र्गृहीतैश्चर्मफलकैरकाण्डशर्वरीमपरां घटयन्तः काञ्चनशृङ्खलाकलाप-  
 नियमितनिविडनिप्रवाणयो बद्धासिधेनवः टीटिभकर्णतालपाताल-  
 स्वामिनो निवेदितवन्तश्चात्मानम् । अवनिपतिस्तु कोत्र क इति त्रीन-  
 पृच्छत् । आचचक्षिरे च स्वं नाम त्रयोपि ते । तैरेव चानुगम्यमानो  
 जगाम तां बलिदीपालोकजर्जरितगुग्गुलधूपधूमगृह्यमाणदिग्विभाग-  
 तया विक्षिप्यमाणरक्षासर्षपार्धदग्धान्धकारपटलपलायमाननिशामिव  
 समुपकल्पितसर्वोपकरणां निःशब्दां च गम्भीरां च भीषणां च  
 साधनभूमिं । तस्यां च कुमुदधूलिधवलेन भस्मना लिखितस्य नहतो  
 मण्डलस्य मध्ये स्थितं दीप्ततरतेजःप्रसरं पृथुपरिवेषप्रक्षिप्तमिव शर-  
 त्सवितारं मध्यमानक्षीरोदावर्तवर्तिनमिव च मन्दरं रक्तचन्दनानुले-  
 पिनो रक्तस्रगम्बराभरणस्योत्तानशयस्य शवस्योरस्युपविश्य जातजा-  
 तवेदसि मुखकुहरे प्रारब्धाग्नकार्यं कृष्णोष्णीषं कृष्णाङ्गरागं कृष्णप्र-

हेमरौप्यं वा । बुद्बुदावलिर्विन्दुपङ्क्तिः । चर्मफलकैः स्फटकैः ।  
 एकस्यावर्तमानत्वादाह—अपरामिवेति । निप्रवाणि नवं वस्त्रं । उक्तं  
 च । ‘अनाहतं निप्रवाणि तन्त्रकं च नवाम्बरं’ । असिधेनुः कृपाणी ।  
 कोत्र क इति वाक्यैकदेशोऽयं । अत्र कः स्थितइत्यर्थः । बलीत्यादिनार्ध-  
 दग्धत्वसम्भावनं । अर्धदग्धस्य च पलायनमुचितं न च बहुदग्धस्य  
 पलायंश्च दिग्भागान्गृह्णाति । सर्षपो गौरसिद्धार्थः । तस्यां चेत्यादौ-  
 भैरवाचार्यमपश्यदिति सम्बन्धः । पृथुपरिवेषेत्यादिना भीषणीय-  
 त्वमुक्तं । परिवेशः परिधिः । परिक्षिप्तं परिवलितं । शरदि सविता  
 दीप्ततरतेजः प्रसरो भवतीति शरद्वग्रहणं । जात उत्पन्नो न तूत्क्षिप्तः ।

तिसरं कृष्णवाससं कृष्णतिलाहुतिनिभेन विद्याधरस्त्रकृष्णया मानुष-  
निर्माणकारणकालुष्यपरमाणूनिव क्षयमुपनयन्तमाहुतिदानपर्यस्ताभिः  
प्रेतमुखस्पर्शदूषितं प्रक्षालयन्तमिवाशुशुक्ष्णं करनखदीधितिभिर्धूमा-  
लोहितेन चक्षुषा क्षतजाहुतिमिव हुतभुजि पातयन्तमीषद्विवृताधरपु-  
टप्रकटितसितदशनशिखरेण दृश्यमानमूर्तमन्त्राक्षरपङ्क्तिनेव मुखेन  
किमपि जपन्तं होमश्रमस्वेदसलिलप्रतिविम्बिताभिरासन्नदीपिकाभि-  
र्दहन्तमिव कर्मसिद्धये सर्वावयवान् अंसावलम्बिता बहुगुणेन  
विद्याराजेनेव ब्रह्मसूत्रेण परिगृहीतं भैरवाचार्यमपश्यत् । उपसृत्य  
चाकरोन्नमस्कारमभिनन्दितश्च तेन स्वव्यापारमन्वतिष्ठत् । अत्रान्तरे  
पातालस्वामी शातक्रतवीमाशामङ्गीचकार कर्णतालः कौबेरीं परित्रा-  
ट्प्राचेतसीम् । राजा तु त्रैशङ्कवेन ज्येतिषाङ्कितां ककुभमलङ्कृतवान् ।  
एवं चावस्थितेषु दिक्पालेषु दिक्पालमुजपञ्जरप्रविष्टे विस्रब्धं कर्म

प्रतिसरो हस्तसूत्रं । दिक्षु काण्डसूत्रप्रतिबन्ध इति । अत्र तिलानां  
कृष्णत्वात्परमाणूनामपि कालुष्यकथनं । क्षतजेति । प्रस्तावनानुगुण्येन  
रक्ताहुतिः सम्भाव्यते । जपबशादीषदित्याद्युक्तं । ईषद्विवृतत्वादेव  
शिखरग्रहणं । प्रतिविम्बादानोपपादनार्थमासन्नपदं । गुणास्तन्तवो  
गुणनं गुणाः पौनः पुन्येनावर्तनं च । उत्कर्षा वा गुणाः । विद्या-  
राजो मन्त्रविशेषः । शातक्रतवीं पूर्वा । अङ्गीचकारेत्यनेन सर्वेषां  
स्वरुचिपरिगृहीतत्वमुक्तं । कौबेरीमुत्तरां । प्राचेतसीं पश्चिमाम् ।  
त्रिशङ्कुरिश्वाकुर्वंश्चः शापाच्चण्डालतां प्राप्तो यज्ञेन स्वर्गमारुरक्षुरर्ध-  
पथे देवैर्निवारितो दक्षिणस्यां दिश्युदेति । तेन त्रैशङ्कवेन ज्योतिषा-  
ङ्कितां ककुभं दिशं दक्षिणां । दक्षिणस्यामित्युक्तेऽनिष्टप्रतीतिरिति

साधयति भैरवं भैरवाचार्ये अतिचिरं च कृतकोलाहलेषु निष्फल-  
 प्रयत्नेषु प्रत्यूहकारिषु शान्तेषु कौणपेषु गलत्यर्धरात्रसमये मण्डलस्य  
 नातिदवीयस्युत्तरेणाकस्मादेव प्रलयमहावराहदंष्ट्राविवरमिव दर्शयन्ती  
 क्षितिर्दीर्यत । सहसैव च तस्माद्विवरादाशावारणोत्क्षिप्त इवालान-  
 लोहस्तम्भो महावराहपीवरस्कन्धपीठो नरकासुर इव भुवो गर्भा-  
 दुद्भूतो बलिदानव इव भित्तवोत्थितः पातालमिन्द्रनीलप्रासाद इवो-  
 परिज्वलितरत्नप्रदीपः स्निग्धनीलघननिविडकुटिलकुन्तलकान्तमौलि-  
 रुन्मीलन्मालतीमुण्डमालो गद्गदतया स्वरस्य स्वभावपाटलतया च  
 चक्षुषः क्षीव इव यौवनमदेन बलगद्गलदामकः करसम्पुटमृदितया  
 मृदा दिङ्नागकुम्भाभावंसकूटौ पुनः पुनः परिपङ्कयन्सान्द्रचन्दन-  
 कर्दमदत्तैरव्यवस्थास्थासकैरतिसितजलधरशकलशारित इव शारदाका-  
 शैकदेशः केतकीगर्भपत्रपाण्डुरस्य चण्डातकस्योपरिक्षामतरीकृत-  
 कुक्षिः कक्ष्याबन्धं विधाय विलासविक्षिप्तेन धवलव्यायामफाली-  
 पटान्तेन धरणीतलगतेन धार्यमाण इव पृष्ठतः शेषेण स्थिरस्थूलो-  
 रुदण्डो भूमिभङ्गभयेनैव मन्थराणि स्थापयन्पदानि निर्भरगर्वगुरु

त्रैशङ्कवेनेत्युक्तं । विस्रब्धमिति । एतदर्थमेव राजादीनां परिग्रहः ।  
 प्रत्यूहो विघ्नः । कौणपेषु राक्षसेषु । सहसेत्यादौ कुवलयश्यामलः  
 पुरुष उज्जगामेति सम्बन्धः । लोहस्तम्भ इति । लोहशब्देन सारता  
 कृष्णता चोक्ता । गर्भान्मध्यादुदराच्च । घना निविडा निविडकूलाः ।  
 अतिकुञ्चिताः कुन्तलाः केशाः । मौलिश्चूडा किरीटं च । उक्तं च  
 'चूडा किरीटं केशाश्च संहता मौलयस्त्रयः' । चन्द्रकैः स्थासकैः ।  
 फाली कक्ष्याबन्धः । शेषेणेति । शेषो धवलो धरणितलगतश्च । पटा-

कथमपि शैलमिव गात्रमुद्वहन् दर्पेण मुहुर्महुरसि द्विगुणिते दोष्णि-  
वामे तिर्यगुत्क्षिप्ते च दक्षिणे जङ्घाकाण्डे कुण्डालिते चण्डास्फोटन-  
टाङ्कारैः कर्मविघ्ननिर्घातानिव पातयन्नेकेन्द्रियविकलमिव जीवलोकं  
कुर्वन्कुवलयश्यामः पुरुष उज्जगाम । जगाद् च विहस्य नरसिंहनाद-  
निर्घोषघोरया भारत्या 'भौविद्याधरीश्रद्धाकामुक किमयं' विद्यालवाव-  
लेपः सहायमदो वा यदस्मै जनायाविधाय वलिं वालिश इव सिद्धि-  
मभिलषामि । का ते दुर्वुद्धिरियमेतावता कालेन क्षेत्राधिपतिरस्य  
मन्त्राग्नेव लब्धव्यपदेशस्य देशस्य नागतस्ते श्रोत्रोपकण्ठं श्रीकण्ठनामा  
नागोऽहं । अनिच्छति मयि का शक्तिग्रहगणस्यापि गन्तुं गगने भूना-  
थोऽप्ययमनाथस्तपस्वी यस्त्वादृशैः शैवापशदरूपकरणीक्रियते । सहस्वे-  
दानीं सहामुना दुर्नरेन्द्रेण दुर्नरेन्द्रदुर्नयस्य फलमित्यभिधाय च  
निष्ठुरैः प्रकोप्रग्रहैरस्त्रीनापि टीटिमप्रभृतीनामिमुखं प्रधावितान्सशरी-  
रावरणकृपाणानपातयत् । अथापूर्वाधिक्षेपश्रवणादशस्त्रघ्नैरप्यमर्षस्वे-  
दच्छलेनानेकसमरपीतमसिधाराजलमिव वमद्भिरवयवैरपि रोमाञ्च-  
निभेन मुक्तशरशतशल्पनिकरभरलघुमिवात्मानं रणाय कुर्वद्भिः ।  
अदृहासेनापि प्रतिबिम्बिततारागणेन स्पृष्टदृष्टधवलदन्तमालमवज्ञया  
न्तेनापि विशेषेणावतिष्ठते । आस्फोटनं बाह्वादि शब्दः । एकेन्द्रि-  
यमर्थाच्छ्रोत्रं । निर्घोषो दिश्रु व्याप्तिरत्र । विद्याधरीत्यादि ह्येपणार्थ-  
मामन्त्रणं । श्रद्धाग्रहणं फलाभावप्रतिपादनाय । अस्मादित्यादि गर्व-  
गर्भेयमुक्तिः । वालिशो मूर्खः । अभिलषसीति फलाभावसूचनपदं ।  
अपशदोऽधमः । दुर्नरेन्द्रेण कुराज्ञा । दुर्नरेन्द्रोमन्त्रतन्त्रानभिज्ञः । सश-  
रीरेत्यादि । न तु नरेन्द्रवदशस्त्रान् । अथेत्यादौ नरनाथः सावज्ञमवा-

हसतेव कथ्यमानसत्त्वावष्टम्भः परिकरवन्धविभ्रमभ्रमितकरनखकि-  
 रणचक्रवलेन व्यपगमनाशङ्कया नागदमनमन्त्रमण्डलवन्धनेव रुन्ध-  
 न्दशदिशो नरनाथः सावज्ञमवादीत् । अरे काकोदरकाक मयि  
 स्थिते राजहंसे न जिह्वेषि वलिं याचितुं । किमसीभिर्वा परुषभाषितै-  
 र्भुजे वीर्यं निवसति सतां न वाचि । प्रतिपद्यस्व शस्त्रमयं न भवसि।  
 अगृहीतहेतिपुशिश्चितो मे भुजः प्रहर्तुमिति । नागस्त्वनादृततरमेहि  
 किं शस्त्रेण भुजाभ्यामेव भनञ्जिम भवतो दर्पमित्यभिधायास्फोटयामास।  
 नरपतिरपि निरायुधनायुधेन युधि लज्जमानोजेतुमुत्सृज्य सर्वमफल-  
 कमदृष्ट्वा समसिं चार्धोरुकस्योपरि बबन्ध बाहुयुद्धाय कक्ष्याम् । युयुधाते  
 च निर्दयास्फोटनस्फुटितभुजरुधिरशीकरसिच्यमानौ शिलास्तम्भैरिव  
 पतद्भिर्बाहुदण्डैः शब्दमयमिव कुर्वाणौ भुवनं तौ । न चिराच्च पातया-  
 मास भूतले भुजङ्गमं भूपतिर्जग्राह च केशे पूच्छखान च शिरश्छेतुमदृष्ट्वा-  
 समपश्यच्च वैकक्षकमालान्तरेणास्य यज्ञोपवीतं । उपसंहृतशस्त्रव्यापार-  
 श्चावादीत् । दुर्विनीतास्ति ते दुर्नयनिर्वाहवीजमिदं । यतौ विस्रव्धमेवा-  
 चरसि चापलानीत्युक्त्वोत्ससर्ज च तं । अनन्तरं च सहस्रैवातिवहलां  
 ज्योत्स्नां ददर्श । शरदि विकसता कमलवन्तानामिव च ब्राणावलेपिनमा-  
 मोदमजिघ्रपत् । झटिति च नूपुरशब्दमशृणोत् । व्यापारयमास च  
 दीदिति सम्वन्धः । कथ्यमानेत्यादि । अशस्त्रव्रणैश्चावयवैश्चादृष्ट्वासेन  
 च । मण्डलं गारुडशास्त्रप्रसिद्धमैन्द्रादिकं । काकोदरः सर्पः । का-  
 केति निन्दायां । काकस्य च वलियाचनमुचितं । राजहंसो नृपवरो  
 हंसभेदश्च । हेतिरायुधं । आस्फोटयामास बाहौ करघातमकार्षीत् ।  
 असिमिति प्रशंसार्थः सामान्यपदप्रयोग इति रुद्रटः । वैकक्षमाला-

शब्दानुसारेण दृष्टिमथ करतलस्थितस्यैवादृहासस्य मध्ये तडितमिव  
नीलजलधरोदरे स्फुरन्तीं प्रभया पिबन्तीमिव त्रियामां तामरसहस्तां  
कोमलाङ्गुलिरागराजिजालकानि च चरणलम्भानि वेलावालविद्रुमलता-  
वनानीवाकर्षन्तीं करपङ्कजसङ्कोचाशङ्कया शशाङ्कमण्डलमिव खण्डशः  
कृतं निर्मलचरणनखनिवहनिभेन विभ्रतीं गुल्फावलम्बिनूपुरपुटतया  
स्थितनिविडकटकावलिबन्धनादिव परिभ्रश्यागतां बहुविधकुसुमशकु-  
निशतशोभितात्पवनचालिततनुतरङ्गादतिस्वच्छादंशुकादुदधिसलिला -  
दिवोत्तरन्तीं । उदधिजन्मप्रेम्णा त्रिवलीच्छलेन त्रिपथगयेव परिषुक्त-  
मध्यामत्युन्नतस्तनमण्डलां दृश्यमानदिङ्नागकुम्भामिव ककुभं मध्य-  
लम्बैरावृतकरशीकरनिकरमिव शरत्तारागणतारं हारमुरसादधानां धव-  
लचामरैरिव च मन्दमन्दनिःश्वासदोलायितैर्हारकिरणैरुपवीज्यमानां  
स्वभावलोहितेन मदान्धगन्धेभकुम्भास्फालनसङ्क्रान्तसिन्दूरेणेव कर-  
द्वयेन द्योतमानां हरशिखण्डेन्दुद्वितीयखण्डेनैव कुण्डलीकृतेन उयो-  
त्स्नामुचा दन्तपत्रेण विभ्राजमानां कौस्तुभगभस्तिस्तवकेनेव च श्रव-  
णलम्बेनाशोककिसलयेनालङ्कृतां महता मत्तमातङ्गमदमयेन तिलके

न्तरितत्वेन पूर्वमदर्शनं यज्ञोपवीतस्याह । अथेत्यादावदृहासस्य मध्ये  
स्फुरन्तीं स्त्रियमपश्यदिति सम्बन्धः । तामरसं पद्मं । बहुविधेति ।  
प्रकृते कुसुमानि शकुनयश्च सूत्रमयानि । तरङ्गा मुष्टिदानक्षता भङ्गचो  
वीचयश्च । अतिस्वच्छत्वमंशुकस्योदधिसलिलेन । उत्तरन्तीमिति ।  
अंशुकाच्छादितया उदञ्चन्त्या उत्तरणमिवांशुकालाक्ष्यत इति । वर्ण्या-  
भिप्रायेण त्रिपथगेति नाम मदे दाने लग्नः सक्तः समदइत्यर्थः ।  
श्रीर्हस्तिपृष्ठेन यातीति । मदान्धेत्याद्युक्तम् । हस्तिवाहित्वालक्ष्म्या एवमु-

नादृश्यच्छत्रच्छायामण्डलेनेवाविरहितललाटां आपादतलादासीम-  
न्ताच्च चन्द्रातपधवलेन चन्दनेनादिराजयशसेव धवलीकृतां धरणी-  
तलचुम्बिनीभिः कण्ठकुसुममालाभिः सरिद्धिरिव सागराधिप्रात्रीभि-  
रधिष्ठितां मृणालकोमलैरवयवैः कमलसम्भवत्वमनक्षरमाचक्षाणांस्त्रिय-  
मपश्यत् । असम्भ्रान्तश्च पप्रच्छ तां । भद्रे कासि कस्यासि किमर्थं  
वादर्शनपथमागतासीति । सा तु स्त्रीजनविरुद्धेनावप्रम्मेनाभिभवन्ती-  
व राजानमभाषत । वीर विद्धि मां नारायणैः स्थलीलीलाविहारह-  
रिणीं पृथुभरतभगीरथादिराजपृथुवंशपताकां सुभटमुजजयस्तम्भविला-  
सशालभञ्जिकां रणरुधिरतरङ्गिणीतरङ्गक्रीडादोहदुर्ललितराजहंसीं  
सितनृपच्छत्रषण्डशिखण्डिनीमतिनिशितशस्त्रधारावनभ्रमणविभ्रम -  
सिंहीमसिधाराजलकमलिनीं श्रियं । अपहृतास्मि तवामुना शौर्यरसेन  
याचस्व ददामि ते वरमभिलषितमिति । वीराणां त्वपुनरुक्ताः परोपकाराः  
यतो राजा तां प्रणम्य स्वार्थविमुखो भैरवाचार्यस्य सिद्धिः ययाचे ।  
लक्ष्मीस्तु देवी प्रीततरहृदया किस्तीर्यमाणेन चक्षुषा क्षीरोदेनेवोपरि  
पर्यस्तेनाभिषिञ्चन्ती भूपालमेवमस्त्वित्यब्रवीत् । अवादीच्च पुनरनेन  
सत्त्वोत्कर्षेण भगवच्छिवभट्टारकभक्त्या चासाधारणया भवान्मुवि  
सूर्याचन्द्रमसोस्तृतीय इवाविच्छिन्नस्य प्रतिदिनमुपचीयमानवृद्धेः

क्तम् । धरणीतलचुम्बिनीभिर्मालाभिः सरिद्धिश्च । हरिणीमिति । हरि-  
णी किल स्थाल्या लीलया विहरति । वंशोन्वयेथ वंशे वैणौ पताको-  
त्क्षिप्यते । स्वभटेत्यादि विशेषणेन वीरानुरागित्वमस्यादर्शितं । स्तम्भे  
च सालभञ्जिका उत्कीर्णपुत्रिका क्रियते । षण्डो वनं तत्र शिखण्डि-  
नी मयूरी । अपुनरुक्ता भूयो भूयः क्रियमाणापि चेत्यर्थः । परोप-

शुचिसुभगमान्यसत्यत्यागशौर्यशौण्डपुरुषप्रकाण्डप्रायस्य महतो राजवंशस्य कर्ता भविष्यति । यस्मिन्ननुत्पद्यते सर्वद्वीपान्तराणां भोक्ता-हरिश्चन्द्र इव हर्षनामा चक्रवर्ती त्रिभुवनविजिगिषुद्वितीयो मान्धातेव यस्यायं करः स्वयमेव कमलमपहाय ग्रहीष्यति चामरमिति वचसो-न्ते तिरोवभूव । भूमिपालस्तु तदाकर्ण्य हृदयेनातिमित्रमप्रीयत । भैरवाचार्योपि तस्या देव्यास्तेन वचसा कर्मणा च सम्यगुपपादितेन सद्य एव च कुन्तली किरीटी कुण्डली हारी केयूरी मेखली मुद्गरी खड्गी कवची च भूत्वावाप विद्याधरत्वं । प्रोवाच च राजन्नदूरव्यापिनः फल्गुचेतसामलसानां मनोरथाः । सतां भुवि विस्तारवत्यः स्वभावेनैवोपकृतयः । स्वप्रेऽप्यसंभावितां दातुमिमां दक्षिणां क्षमः कोन्यो भवन्तमपहाय । सम्पत्कणिकामपि प्राप्य तुल्येव लघुप्रकृतिमायाति । त्वदीयैर्गुणैरुपकरणी-कृतस्य त्वत्त एव च लब्धात्मलाभस्य निर्लेजतो यमस्य मूढहृदयस्य तदिच्छामि येन केनाचित्कार्यलवोपपादनोपयोगेन स्मरयितुमात्मान-मिति । प्रत्युपकारदुष्प्रवेशास्तु भवन्ति धीराणां हृदयावष्टम्भाः । यतस्तं राजा भवत्सिद्धयैव परिसमाप्तकृत्योऽस्मि साधयतु मान्यो यथा समी-हितं स्थानमिति प्रत्याचक्षे । तथोक्तश्च भूमुजा जिगमिषुः सुदृढं समालिङ्ग्य टीटिभादीन्कुवलयवनेनेवावश्यायशीकरस्त्राविणा सास्त्रेण चक्षुषा वीक्षमाणः क्षितिपतिं पुनरुवाच । तात ब्रवीमि यामीति न कारणपरत्वेन प्रतित्वम् । अभिषिञ्चन्तीति । अभिषेको राज्ञ उचितः । शौण्डः प्रसक्तः । प्रकाण्डशब्दः प्रशंसावाची । द्वितीयः स्पर्धावान् । कुण्डलं कर्णविष्टनं । हारो मुक्ताहारः । केयूरमङ्गदं दोर्भूषा । फल्गु

स्नेहसदृशं त्वदीयाः प्राणा इति पुनरुक्तं गृह्यतामिदं शरीरकमिति व्यतिरेकेणार्थकरणं तिलशः क्रीता वयमिति नोपकारानुरूपं बान्धवो-सीति दूरीकरणमिव त्वयि स्थितं मे हृदयमित्यप्रत्यक्षं त्वद्विरहानु-कारिणीकारणेयं नः सिद्धिरित्यश्रद्धेयं । निष्कारणस्तवोपकार इत्यनुवादः स्मर्तव्या वयमित्याज्ञा । सर्वथा कृतघ्नालापेष्वसज्जनकथासु च चेतसि-कर्तव्योयं स्वार्थनिष्ठुरो जन इत्यभिधाय वेगाच्छिन्नहारोच्छलितमु-क्ताफलनिकरताडिततारागणं गगनतलमुत्पपात । ययौ च सीमन्तित-ग्रहग्रामः सिद्धयुचितं धाम । श्रीकण्ठोपि राजन्पराक्रमक्रीतः कर्तव्येषु नियोगेनानुग्राह्यो ग्राहितविनयोयं परिजन इत्यभिधाय राज्ञानुमोदित-स्तदेव भूयो भूविवरं विवेश । नरपतिस्तु क्षीणभूयिष्ठायां क्षपायां प्रवातु-मारब्धे प्रबुद्ध्यमानकमलिनीभिः श्वाससुरभौ वनदेवताकुचांशुकापह-रणपरिहासस्वेदिनीव सावश्यायशीकरे परिमलाकृष्टमधुकृति कुमुद-निद्रावाहिनि निशापरिणतिजडे तुषारलेशिनि वनानिले विरहाविधु-

असारं । प्रत्याचक्षे पर्यहार्षीत् । यामीत्यादि । वक्रोक्त्या चेतः-स्थितं सर्वं व्याहरति । न स्नेहसदृशमिति । स्नेहानुरूपनिषेधेन स्नेह इव सुतरामाविष्कृत एव । उक्तं हि । प्रतिषेध इवैष्टस्य यद्विशेषाभि-धित्सा । आक्षेप इति तं सन्तः शंसन्ति कवयः सदे'ति । एवं त्वदी-याः प्राणा इत्यादौ । व्यतिरेकः पृथग्भाग आवां किलैक एवार्थः । तिलश इति । यावान्किलायमुपकारो बहुगुणस्तावन्तो नावयवास्तिलशो विभागेनास्माकं । कारणा यातना । सीमन्तितो द्विधाकृतः ग्रामः समूहः । वनेत्यादावस्मिन्नस्मिन्सति नरपतिर्नगरं विवेशेति सम्बन्धः । क्षीणभूयिष्ठायां बहुतरं क्षीणायां । तुषारस्य शीतस्य लेशाः सन्ति यत्र

रचक्रवाकचक्रनिःश्वसितसन्तापितायामिव अपरजलनिधिमवतरन्यां  
 ब्रियामायां साक्षादागतलक्ष्मीविलोकनकुतूहालिनीष्विव समुन्मील-  
 न्तीषून्निद्रपक्षिणि क्षरति कुसुमविसरमिव तुहिनकणनिकरं मृदुपवन-  
 लासितलते कानने कमललक्ष्मीप्रबोधमङ्गलशङ्खेष्विव रसस्त्वन्तर्बद्ध-  
 ध्वनन्मधुकरेषु मुकुलायमानेषु कुमुदेषूज्जिहानरविरथवाजिविसृष्टैः प्रो-  
 थपटुपवनैः प्रोत्सार्यमाणास्त्रिव वारुण्यां ककुभि पुञ्जीभवन्तीषु श्या-  
 मालताकलिकासु तारकासु मन्दरशिखराश्रयिणि मन्दानिललुलित-  
 कल्पलतावनकुसुमधूलिविच्छुरित इव धूसरीभवति सप्तर्षिमण्डले  
 सुरवारणाङ्कुश इव च्युते गलति तारामये मृगे तानपि टीटिभादी-  
 न्गृहीत्वा नागयुद्धव्यतिकरमलीमसानि शुचिनि वनवापीपयसि प्रक्षा-  
 ल्याङ्गानि नगरं विवेश । अन्यस्मिन्नहनि तेषामात्मशरीरानन्तरं स्ना-  
 नभोजनाच्छादनादिना प्रीतिमकरोत् । कतिपयदिवसापगमे च परि-  
 ब्राट्भूभुजावार्यमाणोपि वनं ययौ । पातालस्वामिकर्णतालौ तु शौर्या-  
 नुरक्तौ तमेव सिषेवाते । सम्पादितमनोरथातिरिक्ताविभवौ च सुभट-  
 मण्डलमध्ये निष्कृष्टमण्डलाग्रौ समरमुखेषु प्रथममुपयुज्यमानौ कथा-

तस्मिन्नीषच्छीतले । सन्तापितायामिवेति । सन्तापितश्च शीतलं स्थान-  
 मवतरति । कुसुमविसरमिवेति समोपमा । लासिता नर्तिताः । उज्जि-  
 हान उद्गच्छन् । श्यामा रात्रिः सैव लताव्रततिः । प्रियङ्गुलतिका  
 मकरिका । तारामयो मृगो मृगशीर्षिस्त्रितारोङ्कुशाकारः । आत्मशरी-  
 रानन्तरं स्नानेति । आत्मशरीरमनन्तरं यस्य तादृशेन स्नानभोजना-  
 च्छादनादिना । तेषु कृत्वा पश्चादात्मनः करोतीत्यर्थः । शौर्यानुरक्ता-

न्तरेषु चान्तरान्तरा राज्ञा समादिष्टौ विचित्राणि भैरवाचार्यचरितानि  
शैशववृत्तान्तांश्च कथयन्तौ तेनैव सार्धं जरामाजग्मतुरिति ॥

इति श्रीमहाकविचक्रचूडामणिश्रीबाणभट्टविरचिते

हर्षचरिते महाकाव्ये राजवंशवर्णनं नाम

तृतीय उच्छ्वासः सम्पूर्णः ॥ ३ ॥



विति न भोगलोलुभौ । अतिरिक्तोधिकः । मण्डलाग्रः खड्गः । अन्त-  
रान्तरा मध्येमध्ये । कथयन्ताविति स्थिरप्रीतिसिद्धये ॥

इति श्रीशङ्करकविकृते हर्षचरितसङ्केते तृतीय उच्छ्वासः

सम्पूर्णः ॥ ३॥



## NOTES

ON BANA'S

### SRI HARSHA CHARITA

#### UCCHVASA III.

P. 1. VERSE I. निजवर्षा.....भूभुजः—In this stanza भूभुजः is compared with सुकालाः and the two adjectives in the first line of the stanza apply to both the words. निजवर्षाहिवस्नेहः (1) निजे वर्षे = देशे आहितः स्नेहः यैः that have placed their affection in their own kingdom. (2) निजेन वर्षेण वृष्ट्या आहितः स्नेहः येषां ते which create moisture by their rains. बहुसक्तजनान्विताः (1) बहूभिः भक्तजनैः अन्विताः that are followed by many persons devoted to them. (This shows the popularity of the king) (2) बहूनि भक्तानि (अन्नानि) येषां, तैः जनैः अन्विताः That are marked by plenty of food *i.e.*, wherever they go there is plenty of food. सुकालाः Times of prosperity. This verse fore-shadows the greatness of king Pushpabhuti, the founder of Sri Harsha's family.

VERSE II. साधूना.....श्रोतुम् This verse fore-casts the four principal topics that are going to be dealt with in this Uchchvasa. The idea of the verse is ; whose mind shall not be delighted to assist such good people as Bhairavacharya, to behold Goddess Lakshmi as done by the king Pushpabhuti, to proceed up in the air as Bhairavacharya was able to do, and to hear the history of great personages like that of Sri Harsha ?

अथ....समगात् Here we have a description of शरत्काल. The thirty-five adjectives in locative singular, all qualify the word शरत्समयारम्भे. विरलितबलाहके in which clouds were rarely seen. बलाहक cloud. This is included in the पृषोदरादिगण by Panini and hence its derivation is irregular. It is an irregular form of वारिवाहक Vide Panini-“पृषोदरादीनि यथोपदिष्टम्.” चातकानामातङ्गं करोतीति चातकातङ्गकारी चातक is the name of a bird which lives upon pure drops of rain. It swallows rain drops as they fall from the skies. In शरत्काल due to the scarcity of clouds there is no rain and hence this causes anxiety to चातक birds. कादम्ब—कलहंस. कणत् making noise with joy. दर्दुरान् द्वेष्टि इति दर्दुरद्विष्ट—दर्दुर frog. The शरत्काल is said to be the enemy of frogs because the waters get dried. मयूराणां मदं मुष्णाति—तस्मिन्. The exuberant spirits of the peacocks are taken away because there is no rain, and their beautiful feathers wither away in this season. हंसा एव पथिकसार्थाः, तेषां सर्वातिथिः तस्मिन्. सार्थ a multitude, a group. सर्वातिथि is one who is a guest to one and all. Here शरत्काल is said to be the guest of groups of हंस travellers by offering them clear water. Hamsas are supposed to travel in this season as there will be no rain and they can get good water and lotus stalks to eat on their way. धौतासेः सदृशं धौतासिनिभं—निभ appears only in compounds. धौतासि cleaned sword.

P. 2. भास्वरः भास्वान् यस्मिन् शुचिः शशा यस्मिन् The moon is clear i.e. unhidden by clouds. तरुण bright. गलत् (missing) सुनासीरस्य (इन्द्रस्य) शरासनं (धनुः) यस्मिन्—The Rainbow is absent in the absence of clouds, सुष्ठु नासीरं (सेनामुखं) यस्य सद् सुनासीरः. सीदत् (vanishing) सौदामन्याः (विद्युतः) दाम (streak) यस्मिन् सुदाम्नि भवा सौदामनी—‘तद्वत्सौदामनीविद्युत्’ इत्यमरः दाम उदरे यस्य सः दामोदरः तस्य निद्रायै द्रव्यति इति तस्मिन्—The शरत् is said to be an enemy to Vishnu's sleep, because he is supposed to go to sleep in Ekadasi of Ashadha and to wake up in the Ekadasi

of Kartika. Cf. 'शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ' (मेघसंदेशः) द्रुतं (flowing, melted) वैदूर्यवर्णं अर्णः (water) यस्मिन् वैदूर्यं lapiz-lazuli, a mineral of rich blue colour, used in ornament, and when powdered yielding ultramarine. घूर्णमानाः मिहिकावत् लघवः मेघाः—तैः मोघः (fruitless, vain) मघवा यस्मिन्—with light clouds rolling on like mists, not shedding rains. मिहिक fog; mist; 'प्रालेयं मिहिकाचाथ हिमानी हिमसंहतिः' इत्यमरः. नीप a kind of flower, (Kadamba) कुटज (Tamil: Vetpalai) tree blossoms in the rains. कन्दल is a kind of tree. मुकुल bud. मधुस्यन्दि इन्दीवरं (blue lotus) यस्मिन्. कल्हार water lily. शफालिका (Tamil: Karu-Nocchil) यूथिका Jasmine. मोदमानैः कुसुदैः (white lotuses) अवदाताः (सिताः) दश दिशः यस्मिन्. सप्तच्छदानां (Tamil: Elzhilampalai) धूलिभिः (pollen) धूसरः समीरः (wind) यस्मिन्—wind carries the dust of the above flower. स्तवकितैः बन्धुरैः (lovely) बन्धुकैः आवध्यमाना अकाण्डसन्ध्या (untimely evening hues) यस्मिन्. बन्धूक a red flower (Tamil: Vengai) नीराजिताः वाजिनः यस्मिन्—The नीराजन ceremony for horses are performed in शरद्; नीराजन is a ceremony of waving lights, which is performed in anticipation of expected victory and also to purify. उद्दामाः (wild; unchecked) दन्तिनः (elephants) यस्मिन्. दर्पेण क्षीबं (intoxicated; proud) औक्षकं यस्मिन्. औक्षकं a multitude of oxen. 'उक्ष्णां संहतिरौक्षकम्' इत्यमरः क्षीयमाणपङ्क drying mires. चक्रवालः—समूहः बालपुलिनैः (small islands) पल्वितानि सिन्धूनां रोध्रांसि (banks) यस्मिन्. Small islands are formed in the rivers in शरद् as the waters recede. परिणामेन आश्यानाः श्यामाका यस्मिन्. श्यामाक grains are ripened and partially dried. आश्यान, Past pass, of श्यै to dry श्यामाक a small grain 'श्यामाकमुष्टिपरिवर्धितको जहाति' (शाकुन्तलं) ग्रियङ्गु (Tamil: gnazhal) कटो....चि when the skin of the cucumber is hardened. कुसुमैः स्मरा (bloomed) शराः (reeds) यस्मिन् राज्ञः समीपात्—Bana who left his native place and relatives many years ago, returned now to see them from the palace of King Harsha, with whom he was for the last few years.

P. 3. समुपलब्ध.....इति ।—समु.....परितुष्टः The kinsmen of Bana were pleased with the honour that Bana had received at the hands of the King. छाद्यमानाः applauding. मुमुदे—Perf. III. per Sing. of मुद् to rejoice. संभ्रान्त exited. आसीनेषु गुरुषु i.e. when his elders were all seated. भजमानः—Present participle of भज्. ननन्द—Perf. III per. Sing of नद् कश्चित् an Indclinable, indicating question. This applies to all the nine succeeding clauses, though it is not repeated. एतत्परिमाणं येषां तान्. एतावतः—सम्यकरणेन परितोषितं द्विजचक्रं यस्याः क्रतोः इयं क्रतवी Sacrificial. अविकलमन्त्र properly pronounced mantras. A मन्त्र is said to be useless if mispronounced. ‘मन्त्रो हीनः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह । सवान्वज्रो यजमानं हिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात्’ (vide Panini Siksha). हुतभुजः—Sacrificial fires which are five in number, namely—गार्हपत्य, आहवनीय, दक्षिणारि, सभ्य, आवसथ्य । अधीयते is plural. Sing. is अधीते. काल मनतिक्रम्य यथाकालं. चिरं भवतीति चिरन्तनः everlasting यज्ञविद्याकर्मणि In the performance of Sacrificial rites. असियोंगः अभिमुख्येन उद्यमः । व्याक्रियते अनेनेति व्याकरणं Science of grammar अवन्ध्य not useless i.e. fruitful. स्पर्धा emulation, परित्यक्तं अन्यकर्तव्यं यस्याम् which disregarded all other occupations. प्रमाणगोष्ठी—प्रमाण is the name which is generally applied to the Science of Logic; Hence an assemblage where discourses on the Nyaya Philosophy are carried on is called a प्रमाणगोष्ठीः सीमांसा is of two kinds पूर्व and उत्तर. The one explains the Vedas in their application to the sacrificial deeds. The other explains Vedanta or the Upanishads which consist of an enquiry into the nature of the Atman and Anatman. Jaimini and Vyasa are the respective authors of पूर्व & उत्तर mimamsas. सुभाषित a collection of witty and well spoken sayings.

अथ...यन्—सन्तोषजुषां, and the following two words qualify नः सन्तोष contentment. वैतानवद्विमात्रं सहायः येषां ते; वैतानवद्वयः

Sacrificial fires. कियन्मात्रं नः कृत्यं सुखितया what have we to do with being happy. भुज...दीर्घे as long as the body of the Lord of Serpents. The three adjectives in locative singular qualify P. 4. भुजे सुखिनः भावः सुखिता—तया. कौसीचे sloth ; dullness—कुसीदस्य भावः कौसीचं—कुसीदं Generally means money-lending. 'कुसीदं वृद्धिजीविका'—इत्यमरः It is understood that Bana led a lazy life in his younger days, to which they refer now. वेत्तासनम् cane seat. अधितिष्ठति Locative absolute. यथाविभवं as far as our wealth permits. स्कन्धावारवार्ताभिः news regarding the royal camp. यथाक्रियाज्ञाणाः स्थितीः duties which are rightly performed usually.

अत्रान्तरे...पपाठ—In this para the arrival of the पुस्तक-वाचक named सुदृष्टि is described. दुकूलपट्ट A long piece of white silk cloth. शिखण्डिनः अपाङ्गवत् पाण्डुनी as white as the corner of the peacock's eye. पुण्ड्रेषु जाते पौण्ड्रे manufactured in पुण्ड्रदेश-वन्दितया because of his being a bard. The bards form a distinct caste sprung from a Kshatriya father and a Sudra mother. तीर्थमृदा mud taken from sacred places which are considered to be pure and hence good. तिलक caste-mark on the forehead. तैलामलकाभ्यां मसृणितः (made smooth and glossy) मौलिः केशः यस्यसः अनुच्चूडात्तुम्बिना kissing his short knot of hair. निबिड dense with flowers. आपीडक a crest ornament. एक-शलाकाञ्चन—रुचिः whose eyes shine with the collyrium applied with a single thin stick. अचिरभुक्तः He has taken his meals not long before. आसन्द्या—आसन्दी is an oblong chair. तत्का... नमपि Though its thread band was removed then. शरशलाकायन्त्रक— is a book-stand made of reed stalks on which a book is placed when it is being read. सनीड nearby मधुकर, and पारावत seem to be two flute-players who played to his accompaniment स्थानक is a term in music, a division of the octavo which aids the singers with its harmony. प्रभाते भवा प्रभातिकः—अन्तरपत्रं a bit of leaf placed inside as a mark to

indicate the portion that has been read. गृहीत्वा...कपाटिकाम् Taking in his hands a portion of the book consisting of a few leaves. क्षाल...भिः *i.e.* as he opened his mouth the rays of his white teeth seemed to clean the pages of the book which were blackened by the ink written on them. अर्च...म् moreover the rays of his white teeth seemed to worship the book with white flowers. मुख=गमकैः The गमक's that he used seemed to be the sound of the jinglings of the anklets of सरस्वती who resided in his mouth. गमकैः-गमयन्ति रागस्वरूपमिति गमकाः—a particular कम्प or modulation of the voice. 'स्वरस्यकम्पो गमकः श्रोतुचित्तुखावहः' (Sangita Ratnakara.) पवमानप्रोक्तं = पवमानेन प्रोक्तं *i.e.* the वायुपुराण Puranas are certain kinds of larger verse compilations in Sanskrit literature defined as—'सर्गश्च प्रतिसर्गश्च वंशोमन्वन्तराणिच । वंशानुचरितं चेति पुराणं पञ्चलक्षणं.'

P. 5. तस्मिंश्च...व्यलोकयत्-श्रुति...गर्भं (adverb). वन्दी a bard. तारमधुरेण स्वरेण In a voice loud and sweet. आर्यायुगलं Two verses in Arya metre. आर्या is a kind of, more defined as—'यस्याः पादे प्रथमे द्वादशमात्राः तथा तृतीयेऽपि । अष्टादश द्वितीये चतुर्थेके पञ्चदश सार्या ॥'

VERSE. 3. तदपि...म्—The first line contains adjectives that apply to both हर्षचरित and पुराण. मुनिगीतम् Sung by sages अतिपृथु (1) अत्यन्तं पृथु very large (वायुपुराणं) (2) पृथुमति क्रम्यवर्तते इत्यतिपृथु Surpassing पृथु the first king who was very famous for his valour. जगद्द्वयापि Both are known throughout the world. पावनं holy (both) But when applied to the Purana पावनं can also mean पवनेन प्रोक्तं *i.e.* told by Vayu.

VERSE. 4. In this verse the kingdom of Harsha is compared to good music and hence all the adjectives are capable of double meanings. वंशानुगमविवादि (1) वंशस्य (family) अनुगमः येषांते—ते एव विवादिनः यस्मिन् whose disputants follow their family *i.e.* where there are no disputes among members of

the same family. (2) वंशस्य (flute) अनुगमः ययोः तौ वंशानुगमौ विवादिनौ (स्वरौ) यत् that is sung with notes in harmony with the flute. विवादिस्वर's are those between which there is a difference of 20 श्रुति's. स्फुटानि करणानि यत्—(1) In which the documentary evidences (*i.e.* bonds etc) were clear; (with हर्षराज्य). For this meaning of करण see Manusmriti VIII 51. 'अर्थेपट्ययमानं तु करणेन विभावितम्.' (2) where the beats of hand (*i.e.* ताल) is kept very clear. Here करण means the beating of the hand to indicate the proper ताल, भरत...गुरु—(1) that was wide because it embraces the path (region) of Bharata. Region of Bharata means भारतवर्ष (2) which is weighty (important) because it coincides with the path (*i.e.* rules) laid down by Bharata. Bharatacharya is the famous author of the science of Dancing and Music. The music of सुदृष्टि is here said to conform to the rules laid down by भरत. श्री...तम्. (1) श्रीकण्ठात् विनिर्यातं is which sprung from the country named Sri Kantha श्रीकण्ठ is the name of the country where हर्ष's ancestors ruled. (2) श्रीयुक्तः कण्ठः, तस्मात् विनिर्यातं which sprung out from a sweet throat (of सुदृष्टि). पि...P. 6 यन्नाः like the पद्म, like faces of Brahma. Brahma is said to have four faces. Each of the four Vedas are said to be promulgated by one mouth of his. उपायाः are the four methods of policy used in politics (1) साम (conciliation by words) (2) दान (by giving) (3) भेद (by internal dissensions) दण्ड (open attack). साम...सुखाः (1) whose mouths are very charming due to uttering of Samaveda (with आतरः) (2) the commencement of which उपाय are very charming by the employment of the first उपाय, namely, conciliation. गणपतिः, अधिपतिः, तारापतिः and इयामल are the four cousins of Bana. The six adjectives beginning with प्रसन्नवृत्तयः would apply both in लोके & व्याकरणे.—प्रसन्नवृत्तयः whose conduct is very mild, (with लोके) (2) whose exposition of (Panini's Sutras)

is very clear (with व्याकरण). गृहीतवाक्याः—(1) गृहीतं वाक्यं (गुरुवाक्यं) यैः, that listened to elder's words. (2) that had understood the वार्तिक of कात्यायन कुत...न्यासाः (1) That were placed in a very high position. (2) कृतः (अभ्यस्तः) गुरुपदेषुन्यासः यैः) that had studied the न्यास on the difficult words (in the Sutrās of Panini). न्यास is a grammatical work which is very difficult to understand. न्यायवेदिनः (1) Those who know what is right (2) Those who are acquainted with the various Nyayas mentioned in the महाभाष्य for e.g. गोबलीवर्दन्याय, कुम्भीधान्य न्याय etc. These are certain maxims in Sanskrit grammar. सुकृत संग्रहभ्यास गुरवः—(1) सुकृतानां संग्रहे अभ्यासेन गुरवः= that were great due to their accumulation of meritorious actions. (2) सुकृतः संग्रहस्य अभ्यासः तेन गुरवः= who became teacher of P. 7. व्याकरण because they have studied संग्रह well (संग्रह is a work composed by one व्याङ्गि. mentioned in the महाभाष्य). लब्ध...व्दाः— (1) that had earned the name of good people. (2) That use only grammatically correct words. महाभारतेन भाविताः (purified) आत्मानः येषां ते. सुभा...तृष्णाः सुभाषित श्रवणे रसः. एव रसायनं तस्मिन् अवितृष्णाः= That are never wearied of their desire to hear सुभाषित. यजुषि= In Sacrificial prayers. कृतसङ्गराः= who have made an agreement (that they should ask Bana to relate the story of Sri Harsha's life). वक्तुं इच्छवः विवक्षवः= that desire to speak कपोलोदर= The fleshy parts of the cheeks.

अथतेषां...भूत-कनीयान् = अतिशयेन युवा. The word कन् is substituted for युवा. vide Panini's sūtra 'युवाल्पयोः कञ्जन्यतरस्याम्' प्रेयान् = अत्यन्तं प्रियः. The word प्रिय is substituted by प्र before the terminations इष्ट, इम, इयन्—प्रेष्टः, प्रेम and प्रेयान्. प्राणानाम् = genitive case with accusative sense. दत्तसंज्ञः = being induced by signal. दशनानां ज्योत्स्ना, तथा स्नापिता ककुभ् येन सः, तेन = who filled a direction with a gleam of his teeth which shone like the moon light. द्विजानां.....धीन्-द्विजानां राज्ञा = the moon 'द्विजराजः शशधरः' इत्यमरः In this and the following sen-

tences, Bana points out various faults in ancient kings and heroes thereby showing that Harsha alone is spotless. The story referred to here is that Chandra son of अक्षि became very proud on account of the fact that he was able to successfully perform राजसूय. He carried away तारा, the wife of बृहस्पति and did not return her back though asked by ब्रह्म to do so. बुध was an offspring of this illegal union. (Sri Bhagavatam, IX 14). पुरुरवा...त—Pururavas proceeding on दिग्विजययात्रा, being invited by a Brahmin to a Sacrifice for which he had gathered much wealth, desired to take away the wealth and became a prey to the Brahmin's curse. When he was dead, the Brahmin feeling the necessity for a king to rule over the earth created another Rajarshi with the life of the king. This son was called आयुस्. नहुषः...सीत्. When Indra has disappeared being caught by ब्रह्महत्या for having killed वृद्ध, नहुष officiated in his place by virtue of his having performed a hundred Aswamedhas. He wished to ravish Indrani (Indra's wife); she upon बृहस्पति's counsel desired him to go over to her in a palanquin borne by सप्तर्षि's. Accordingly he got on a palanquin and asked the seven sages to carry him. On the way he was enraged at Agastya (one of the seven) for going slowly and struck him with his foot crying सर्प, सर्प (run on, run on). The sage cursed him to become a serpent (ययाति—त) ययाति when out a hunting, finding देवयानी daughter of शुक्राचार्य, thrown in a well by शर्मिष्ठा daughter of king वृषपर्वा, helped her to get out of the well by extending his hand. On the advice of Narada and at the request of शुक्र the king married देवयानी though she was a Brahmin girl. शर्मिष्ठा was forced to serve देवयानी as a recompense for her fault. ययाति fell in love with शर्मिष्ठा and privately married her. When this fact became known to Sukra the latter inflicted upon him premature infirmity and

old age. सुद्युम्नः...त् शोभनं द्युम्नं (strength) यस्य सः. King सुद्युम्न chancing to come into the pleasure garden of पार्वती was transformed into a woman by virtue of a boon granted to पार्वती by शिव (Sri Bhagavatam. IX, 1.) P. 9. सो—ता प्रख्याता well-known अन्तुवधनिर्घृणता cruelty of killing a living being, or cruelty in killing his own son अन्तु. सोमक was a king who had 100 wives and only one son by the eldest of them. Once this son was bit by an ant and the whole royal family was much distressed at this. The king was made to think that having no sons is better than having one son and hence prayed for more sons. He was asked to sacrifice his one son and make his wives smell the smoke arising from the sacrificial fire. He did kill his son अन्तु and sacrifice him. By smelling the smoke as instructed each of his wives got a son later. Bana points out here that some sort of blemish is attached to the name of every king. मां...त् मांघ्रायतीति मांघ्राता. The name originated in Indra's words. मांघ्राता was born to king युवनाश्व from his own body. As soon as he was born all the gods and Rishis asked Indra, who is going to suckle this child? Indra replied 'मांघ्रायति कुमारोयं' and placed his thumb into its mouth from which nectar was overflowing into the mouth of this child. मार्गण व्यसन is a longing for arrows i.e. a desire to fight. मांघ्राता in his desire for fighting, conquered this world and wanted to conquer Indra and hence went to the Heavens. But Indra replied that he would surrender his position and rule if he would come after conquering लवणासुर the ruler of रसातल (nether regions). Accordingly मांघ्राता attacked लवण but was killed with all his men by the power of the latter's शक्ति which he got from शिव. पुरु...त् King पुरुकुल though practising penance committed a bad deed on the maiden daughter of मेकल (a mountain). It is said that

when the king was bathing in the River Narbada he saw a beautiful maiden and became overcome by love. कुव...हार King कुवल्याश्व was out ahunting and got into a river to quench his thirst and to bathe. He was dragged into the Patala by some one and after a series of circumstances he married a maiden named मदालसा who was the daughter of अश्वतर a serpent. P.10 अश्वतर also means a mule. पृथुः...म्. King पृथु the foremost of kings finding the earth everywhere barren and abounding with hills and mountains took up his bow and arrow, when the earth ran away taking the form of a cow. He pursued her and got what all he wanted. पुरुषक is a bad man. क is added on to the word in the sense 'dad' according to Panini's su'ra 'कुत्सिते' Hence कुत्सित पुरुषः पुरुषकः. नृगः...त—कृकलास a lizard; a chameleon; a combination वर्णसङ्करः a combination of colours; a confusion of castes which is looked upon as sinful. King नृग while he was giving gifts, presented unawares a cow belonging to a Brahmin to some other Brahmin. The owner of the cow recognising her and the new owner unwilling to part with her, both went to the king to decide their contest. The king that was immersed in amorous sports gave them no hearing; they were enraged, cursed the king to become a lizard and went their way making present of the cow to a third Brahmin. सौदा...क्षितिः-न रक्षिता (1) नरान्क्षिणोति इति नरक्षित्-तेन i.e. one who kills men. (2) न रक्षिता न पालिता not protected. पर्यौकुलीकृता disturbed. The king सौदास, when tired by hunting, asked a sage named शक्र to make way for him in a narrow path where he met him. The latter did not move aside, for which he was severely lashed by the king. The enraged sage cursed the king to become a Rakshasa subsisting on human flesh. नलम्...न् The story of Nala is well known. अवशाक्षहृदये (1) अवशो अक्षहृदये यस्य who was not a master of

dicing. (2) अवशानि अक्षानि हृदयं च यस्य whose mind and other senses were uncontrollable. संवरणी...त्. King Samvarana fell in love with तपती, the daughter of the sun and became bewildered. He afterwards secured his object by the Sun's favour. P.11 मित्र (1) (Sun) & (2) a friend. दशरथ...प—इष्टरामोन्मादेन (1) इष्टः (प्रियः) रामः, तस्मिन् उन्मादेन due to intense love towards his beloved Rama (2) इष्टा च सा रामा च (a handsome woman i.e. Kaikeyi) तस्या उन्मादेन By his mad love for his consort. कैकेयी. The story of Dasaratha is well known. The latter meaning shows the blemish attached to Dasaratha's name. कार्त...सीत् कार्तवीर्य, a King of माहिष्मती, came once to जमदग्नि's asrama and took away the calf of कामधेनु of जमदग्नि परशुराम the fifth and very faithful son of his father came to know of this as soon as he returned and he fought with कार्तवीर्य and killed him. In return कार्तवीर्य's sons killed जमदग्नि in his son's absence. This led to परशुराम's revengeful vow of destroying the क्षत्रिय race. मरुतः...वः इष्टबहुसुवर्णकः (1) इष्टं बहुसुवर्णं यस्य, to whom plenty of gold was pleasing (2) इष्टः (performed) बहुसुवर्णकोनाम यज्ञः येन by whom the sacrifice बहुसुवर्णक was performed देवद्विज बहुमतः—(1) देवानां द्विजानां च बहुमतः (2) देवानां द्विजः देवद्विजः बृहस्पतिः तस्य बहुमतः The fault found in him was that he was not liked by देवद्विज (Brihaspati) while हर्ष was liked by देवद्विज's (Gods and Brahmins). The king मरुत desiring to rival इन्द्र wanted to perform बहुसुवर्णक sacrifice, and requested बृहस्पति to assist him. The latter refusing, the king had the sacrifice performed with the help of बृहस्पति's brother संवर्त. This pained बृहस्पति very much; because the sacrifice was a very splendid success. P.12. शन्तनु...प. अतिव्यसनात् through excessive affection. वियुक्तो वाहिन्या separated from the River Ganges; separated from an army. King महाभिवः once fell in love with गङ्गा in ब्रह्मसदस् and he uttered words of affection towards her. ब्रह्म cursed

him to descend to the mortal world. He was born as king शन्तनु. Taking pity on him गङ्गा also came to this world and agreed to be his wife provided he did not check her actions and did not question her about her birth. The king agreed to this and they both were living happily. Seven sons were born to गङ्गा and she threw each of them one by one into the waters of the Ganges. As the eighth was born she was about to throw it also, when the king prevented her. She at once left him because he had violated the conditions laid down at the time of her marriage with him. This is the reason for her separation. But the fault that is found in him is pointed out in the meaning that he cried at his separation from an army which does not become of a king.

P.13 पाण्डु...च-वनमध्यगतो मदनरसाविष्टः प्राणान्मुमुक्षुः is applicable both to पाण्डु and मत्स्य. वन (1) forest (with पाण्डु) & (2) water (with मत्स्य) मदनरसाविष्टः (1) overcome by the passion of love. (2) overcome by the juice of the fruit of the मदन plant. मदन Datura plant. This refers to the practice of placing the juice of Datura fruit in the fishing hook to attract it. The story of पाण्डु is well-known. He was cursed by one किंदम under certain circumstances that he should die when he had intercourse with his wife. Though he avoided it for a long time, once he was overcome by passion as a result of which he died. युधि...वान् गुरुभय (1) fear of the prowess of his गुरु द्रोणाचार्य, (2) great fear. When द्रोण made an attack on the army of the पाण्डव's every body knew that he was unconquerable and they wanted to make him cease fighting by some cunning means. A rumour was accordingly spread that अश्वत्थामा his son had been killed. द्रोण who loved his son very much wanted to ascertain whether this was true and because he had an implicit faith in युधिष्ठिर's truthfulness, he asked him whether it was true. युधिष्ठिर who knew that it

was only an elephant by name अश्वत्थामा that was killed, said 'अश्वत्थामाहतः कुञ्जरः.' The last word was uttered in a low tone and hence could not be heard by द्रोण and so he at once placed his weapons down and ceased fighting. इत्थं...त् Thus says the author, there was no king from कृतयुग onwards whose name is not associated with some blemish or other, except the lord of lords, Sri Harsha अपगतः कलङ्कः यस्मात् अपकलङ्कं free from stain. ऋते except an Indeclinable which governs always oblique case अस्य...श्रयन्ते In the following nine sentences the author enumerates by श्लिष्ट words how हर्ष emulates the great deeds of Gods and other prominent heroes. Each sentence has two meanings one applicable to Harsha and another applicable to some God or hero. P. 13. बलजिता...क्षितिभृतः (1) by Indra, the moving mountains (क्षितिभृतः) were made motionless with their wings cut off (कृतपक्षाः) (2) by Harsha that conquers armies (बलजिता) unsteady kings, with their factions removed were made powerless to move. प्रजा—ता (1) By Brahma the earth (क्षमा) was placed upon the hood of the serpent (भोगिन्) शेष (2) by Harsha the lord of his subjects (प्रजापतिना) forgiveness was shown to the circle of remaining kings. 'क्षिति क्षान्त्योः क्षमायुक्ते' इत्यमरः. पुरुषो...ता (1) Vishnu churned the ocean and made Lakshmi his own (2) Harsha, the best of men, acquired the royal fortunes by vanquishing the king of Sind. P. 14. बलिना...गः (1) by बलि (king of Asuarus) the great serpent (वासुकि) was let free, who (वासुकि) was let free, who (वासुकि) had loosened up his coils round the mountain (मन्दर) (2) By the strong हर्ष, the great elephant was abandoned after freeing the prince from his coils. A story goes that Harsha rescued a prince named कुमार from the clutches of his elephant named दर्वशात देवेन-कुमारः (1) by god, Indra सुब्रह्मण्य was appointed as the commander-in-chief of his army

(2) by हर्ष, कुमार was anointed. This may refer to the fact that Harsha anointed his son over his kingdom. स्वामि... शक्तिः (1) By सुब्रह्मण्य who felled the enemy with one stroke, the weapon called शक्ति was made famous. (2) By हर्ष who felled his enemies at one stroke, his prowess was made known. नरसिंह...नः (1) By नरसिंह, his valour was made known by killing the enemy by his own hands (2) नरसिंह the best of men. परमे—रः By god Siva who took the hand of दुर्गा who came from the Himalayas, दुःखेन गीयते (स्तूयते) इति दुर्गा Parvati. (2) By हर्ष, tribute was received even from inaccessible (दुःखेन गम्यते इति दुर्गा) Himalayan regions. तुषारशैल हिमाचल 'तुषारस्तुहिनं हिमम्' इत्यमरः। लोक—विभक्तः (1). By 'ब्रह्मा (vide हिरण्यगर्भोलो—केशः स्वयंभूः चतुरानन' इत्यमरः) the guardian Gods of the world were established at their quarters and the treasures of the world were divided among the first born kings. (like मनु & पृथु) (2) By हर्ष, the lord of the world, guardians of his people were appointed in the regions and the treasure collected from the whole world was distributed among the Brahmins (3) A third meaning is also suggested. लोकनाथ—बुद्ध. कोश is a Buddhist work of importance of that name. अग्रजन्मा would mean श्रवणाः i.e. Buddhist mendicants. प्रथमकृतयुग is the first कृतयुग. महासमारम्भाः (1) Great beginnings (2) great undertakings (by हर्ष). According to the Puranas, the yugas repeat themselves again and again. One cycle of कृत, त्रेता, द्वापर and कलि yugas is called a महायुग. 1000 such महायुग's are said to constitute a day of ब्रह्मा. Again in a day of ब्रह्मा, fourteen मनुs are said to rule one after another. Each मनु's reign is called a मन्वन्तर. The present is said to be the 7th वैवस्वतमन्वन्तर. It is seen that many कृतयुग's might have been past by this time. In the first कृतयुग, very great beginnings had to be made as everything was new and the universe had to be made steady, etc. The

above-mentioned happening were said to have occurred in the first कृतयुग सुहृद् गृहीतं नाम यस्य सः सुगृहीतनामा—तस्य. श्रोतुं इच्छवः शुश्रूषमाणाः तेषां Desirous of hearing P. 15. अयस्कान्तमणयः magnets. निर्गतः रसः येषां तानिनीरसानि (1) dry, (2) Without taste. क्षुल्लकः a mean person. स्वभावेन सरसानि मृदूनि च Those that are naturally affectionate and soft. इतरेषां of those who are not क्षुल्लकः. द्वितीयमहाभारत a second महाभारत. आचष्टां Imperative III per Sing. of चक्षू with आ 2nd conj. भृगोः अयं भार्गवः Bana's ancestor वत्स belonged to this वंश.

बाणस्तु-आगच्छत्—युक्तेः अनुरूपं that is reasonable to the mind. Bana says that a puny creature like himself, with limited capacities, to relate a story of such a great king of vast powers does not stand to reason. अघटमानः सन्नोरथः यस्मिन् which cannot secure his object. परिसंख्यानं=विचार investigation; discrimination. स्वस्यार्थः स्वार्थः स्वार्थं तृत् येषां ते स्वार्थतृष Those who are after attaining their own objects. रभसः hastiness. प्रविदेकम् judgment. परमाणुः परिमाणं यस्य तत् the capacity of which is that of an atom. Mind is accepted to be a परमाणु in philosophy. ब्रह्मस्तम्ब universe. सूम्ब a small grass. The region extending from ब्रह्म to सूम्ब is called ब्रह्मस्तम्ब. परिमितेषु वर्णेषु वृत्तिः येषां ते whose dealings are restricted to a limited number of letters. कतिपये—‘प्रथमं चयाल्पार्थं कतिपयनेमाश्च’ (Panini): The word कतिपय has सर्वनाम संज्ञा and is used in the nominative plural only. Hence it is declined as a सर्वनाम शब्द in that particular case. संख्यामतिगच्छन्तीति संख्यातिगाः numberless. वाचस्पति Brihaspathi. पुरुषस्य आयुः पुरुषायुषं this word is a निपात i.e. the formation though not regular in sound because it is established by Panini. अविकलम् whole. P. 16. अधिगताः कतिपयाक्षरलवाः, तैः लघ्वीयसी (अत्यन्तं लघ्वी लघ्वीयसी) किमन्यत्—what more is required. Bana says that the combination of a learned audience and the greatness of the subject will make him wax eloquent. पश्चा—भास्वरः (1) brilliant with

tawny rays, resembling जटाभार, that hang down in the west.  
 (2) brilliant with जटाभार, hanging behind, resembling the tawny rays of the evening sun. भार्गवो रामः Rama of भृगुवंश i.e. परशुराम. समन्तपञ्चक—परशुराम took a vow of making the earth devoid of क्षत्रिय race. He went round the earth twenty-one times, killing all क्षत्रिय's he met and accumulated all their blood in five lakes called समन्तपञ्चक. It is said that he performed ceremonies to his father, using this blood for water. महाहृद् is a lake पूषा sun. संध्यायाः रागः, तस्य पटलं—तस्मिन् In the veil of red coloured सन्ध्या. शोण is the river Sone.

अथ—तः—मधुमदेन (by the intoxication of wine) पल्लविताः (reddish) मालवीकपोलाः, तद्वत् कोमलः आतपः यस्य तस्मिन् मालवी कपोलाः cheeks of ladies of मालवदेश. The ladies of this country were allowed to drink. मुकुलिने मुकुलं अस्य संजातं closed. कमलिनी.....जाते when the sun hangs down kissing darkness, being very red as if by the closing of the lotuses. The idea seems to be that the sun was red, due to anger, because the lotuses had folded themselves without responding to his feelings. तमः लेदीति तमो लिह्. रवि.....तमसि. The idea is that darkness came hurrying on after the sun as if it were Yama's buffalo. The buffalo is the conveyance of Yama, the God of Death. क्रमेण...वल्ललेषु—कुटीरक hut. पटल roof. When the dark garments which were hanging from the roofs of the huts of ascetics were taken away (संहृतेषु) along with the red patches of the evening sun that were on them. The ascetics had exposed their garments for drying during daytime. कलेः कल्मषं मुष्णाति—कलिकल्मषमुष्—तस्मिन्. पुष्णाति locative sing. of present part of पुष् 9th conj. filled. सनियमे who have taken up some vow. मौनव्रतं अस्यास्तीति मौनव्रती, तस्मिन्. विहारवेला. The time for amusing themselves. The commentary gives 'विहारो वह्निसंयुक्षणमग्निहोत्तार्यम्.' Though this meaning would seem to fit better, there is no authority for the use of

this word. **पूलिङ्गा** a bundle. **होमकपिलासु** **होमधेनुषु** cows kept in order to get milk, etc. for the use in sacrificial offerings. **दुग्धासु** Past part. of **दुह्** to milk. **वितानस्य अयं वैतानः** pertaining to a sacrifice. **तनूनपात् तनूं (देहं) न पातयति-पूतं च तत्** विष्टरं च purified seat. **कृष्णाजिनेन जटिले** hairy with antelope skin. **चटुजने** pupils. **ब्रह्मासन** is a posture of the body for profound meditation. **तालध्वनि...** The disciples came on running at the clapping of their preceptors. **गलत्** dropped; missing. The boys recited **ग्रन्थदण्डकाः** in such a way that many lines were missing due to loss of memory. This was not noticed by the elders there. P. 17. Hence **अलसवृद्ध...** etc. **वठर** foolish. **तारकाख्ये ज्योतिषि खे समुन्मज्जति** when that light named **तारक** (*i.e.* the light of stars) emerged in the skies. **तथैव गोष्ठ्या** with same collection of friends and relatives. **गणपते भवने** *i.e.* in the house of **गणपति**, the eldest of his four cousins. **अनुपजातनिद्राणां** They could not sleep due to the curiosity of knowing Sri Harsha's story.

**अथ रेभेः—यामिन्याः** of the night. '**विभावरी तमस्विन्यौ रजनी यामिनी तमी**' **इत्यमरः—तुर्ये** in the fourth.

**VERSE. 5.** The principal sentence is **तुरङ्गः क्षमां खुरेण विलिखति**. The horse scratches the ground with its hoof. **विकनन्ति-विततं** by bending the lower part of the spine *i.e.* the hips. **द्राघयित्वा-द्राघयति**, is a denominative verb from **दीर्घ**. **आभुग्न** bent. **सटा** mane. '**सटा जटा केसरयोः**' इति मेदिनी. **प्रोथ** the nostrils of a horse '**घोणा तु प्रोथमस्त्रियां**' इत्यमरः **शब्दं करोतीति शब्दायते**. Vide '**शब्दवैर कलहाभ्रकण्वमेधेभ्यः करणे**' (Panini's sutra) P. 18. **मुखस्यनिकटे कटिः यस्य सः** with its face near the hind part. **तिरः अञ्जतीति तिरश्ची आतिरश्ची** curved side ways. **निद्राकण्डूकषायं** that was reddish through itching after the sleep. **निविडिता श्रोत्र शुक्तिः येन** with his shell-like ears covered (by his mane) **त्वङ्गन्त** restless. **त्वग्नि कम्पने** **क्षुस** chaff; dried waste matter. **त्वङ्गन्ति**

पक्ष्माग्राणि, तेषु लग्नाः प्रतनुवुसकणाः यस्मिन्. कोणं a corner. उद्घात कथा-  
प्रस्ताव, By the discussions made already the day before.

श्रूयताम्—जनपदः—वासवस्य आवायः—वासवावासः abode of  
Indra. असंकीर्णं वर्णानाम् व्यवहारस्थितिः (व्यवहारश्च स्थितिश्च) यस्मिन्  
where the practices and positions of the four Varnas were  
not confused (1) कृतयुगस्येव व्यवस्था यस्मिन् where the state of  
affairs was as in कृतयुग. (2) कृतः युगव्यवस्था यस्मिन् where the  
state of affairs was in accordance with that particular युग.  
स्थलकमलबहलतया due to the abundance in land lotuses. ग्रात्रं  
The point of a plough. उद्घात proclaimed. उल्लिख्यमानं क्षेत्रं  
यस्यसः क्षीरमेव उदकं यस्यसः क्षीरोदः milk-ocean. पुण्ड्रेक्षु is a very  
sweet variety of sugarcane. It is said that the sweetness of  
the sugarcane may be due to the fact that the clouds that  
have drunk the water from the milky ocean have watered  
them. वाटसन्तति a series of rows. निर्गतं अन्तरं यस्यसः निरन्तरः  
dense - with no inter-space. दिशासु दिशासु प्रतिदिशाम्. खलधानं  
threshing floor. सङ्कट सीमान्तः with crowded boundaries. उद्घात  
= उद्घाटनं घटीयन्त्रं a water wheel. 'उद्घाटनं घटीयन्त्रं' इत्यमरः P. 19.  
उर्वरा fertile soil. 'उर्वरा सर्वं सस्यादया' इत्यमरः. अत्यन्तं उर्वरः वरीयांसः.  
उर्वरया वरीयांसि. तैः by soils rich with fertility. शालेय a field of  
rice. 'क्षेत्रं ब्रहेयशालेयं व्रीहि शाल्युद्भवोचितं' इत्यमरः. पाक-तैः—पाकेन विश-  
रारवः राजमाषाः—तेषां निकरैः किम्मीरितैः. Variegated by heaps of राज-  
माष which have burst because they were ripe. स्फुरितैः—स्फुटि-  
तानि मुद्गफलानि, तेषां कोशीभिः कपिशितैः rendered brown with  
the burst coverings of mudga grains. स्थलीपृष्ठ stretches of  
level ground. कीटपटललम्पट covetous of swarms of insects.  
चटका sparrow. The idea is that the sparrows follow the  
cows for the insects that are in the ulcers on them. अवटु  
back of the neck. 'अवटुर्वाटा कृकाटिका' इत्यमरः अवटौ घटिताः (tied)  
घण्टाः एव घट्यः, तासां रटितेन रमणीयैः charming through the tink-  
ling of the pot-like bells that were tied round the necks (of  
the cows). हरवृषभ नन्दिश्वर. आसयाशङ्कया suspecting or fearing

indigestion. बाष्पच्छेद्यैः तृणैः तृप्ताः—The grass was said to be so tender that they were likely to be broken even by vapour. 'बाष्पमूष्माश्रु'—इत्यमरः. विविध...देशः the places of which were variegated in colour by thousands of black antelopes, as though they were the eyes let fall by Indra (शतमन्युः) who was blinded by the smoke of the various sacrifices that he had performed. शतं मन्यवः (कतवः) यस्यसः who has performed one hundred sacrifices. धवलाः धूल्यः मुञ्चन्ति इति which scattered about white pollen (dust) केतकी is a kind of flower. उद्धूलनं sprinkling with dust or powder. प्रमथनाथस्य (Siva) उद्धूलनं, च तत् भस्म—भस्मना धूसरः शिवपुरं कैलासः. शाक कन्दलः new shoots of vegetable leaves. शाक कन्दलैः श्यामलितानि ग्रामाणां उप-कण्ठ (near) काश्यपी पृष्ठानि यस्मिन्. काश्यपी earth 'क्षोणी ज्या काश्यपी क्षितिः' इत्यमरः. The earth is so called because it is said that परशुराम made a gift of it to कश्यप after vanquishing all the क्षत्रिय's according to his vow. The adjectives in the instrumental case from करभपालीभिः to पथिकैः qualify द्राक्षामण्डपः vine-yards. करभ is a vegetable perfume or young camel. पाली row. पीलु-प्रस्फोटितैः blooming with the tender leaves of पीलु (काशेणुक्कैकस्फेणु). कर...सैः besmeared with the juice of the मातुलङ्गः (citron) leaves which were squeezed with hands. स्वेच्छा...प्रकरैः where heaps of flowers were formed by the petals of कुङ्कुम flowers that were gathered at choice. प्रपागूह water-shed. The idea is that the vine-yards resembled a watering place where the वनदेवत's offered nectar juice. स्फुट-त्फलानां with its fruits burst open. बीजलग्नशुकचञ्चुरागाणां The poet fancies that the redness of the parrot's beaks as stuck up to the seeds of the दाडिम (pomegranate) fruits when they pecked at them समारूढानि कपिकुलानि-तेषां कपोलानि तानि इति संदिह्यमानानि कुसुमानि यासां ताः. P. 27. विलोभनीयः उपनिर्गमः यस्य सः Whose main road was very charming. The four adjectives in instrumental plural वनपाल etc., qualify उपवनैः. वन-

पाल नारिकेलरसासवः The wine of cocoanut juice. लुप्यमान plundered. पिण्डखर्जूर dates. गोलांगूल is a kind of monkey dark in colour with a cow-like tail पिण्डी a kind of palm tree. चकोराणां चञ्चुभिः जर्जरिताः आरुकाः येषु-आरुक a medicinal plant of cooling properties available on the Himalayas. गोकुलानां अवतारेण कलुपितं कूलकीलालं येषां. शरण्य That afforded refuge. अरण्यधराबन्धः Forest pools. न वन्ध्यं अवन्ध्यं (संपूर्णं) वनरन्ध्रं (वनप्रदेशः) यस्य सः Where the forests are not barren (due to the existence of these pools). करभेभ्यः हितः करभीयः camel-riders. उद्घाणां समूहः औद्भकम्. a multitude of camels उरभ्राणां समूहः औरभ्रकम् a flock of sheep. “उद्घोरभ्राजवृन्देऽस्यादौद्भकैरभ्रकाजकम्” इत्यमरः. कृतः संवाधः यस्यसः. वडना mare. विलोठन...समालब्धानां anointed with the juice of कुङ्कुम plants which were crushed by their rolling on them. रविरथतुरगविलोभनाय as if to seduce the horses of the chariot of the sun. The idea is that the mares have anointed themselves with कुङ्कुम to seduce the horses of the sun, उद्घर ..नाय. To create speed in the young ones lying in their womb. The idea is that the mares lifted their nostrils as if to take in the wind (प्रभञ्जनः) to produce speed in their little ones. वातहरिणी a kind of deer which likes to go against the wind always. ‘वातप्रसी-र्वातसृगः’ इत्यमरः. अनवरतानां क्रतूनां धूमः, तेन अन्धकारः, तस्माद्ववृत्तैः which have sprung up from the darkness due to the smoke of innumerable sacrifices. बाण is a kind of creeper with dark leaves and white flowers. Here there is an apparent contradiction as to how a thing that springs out of darkness can make the world white. मुरजरव is the sound of a drum. (1) शशिनः कराः, इव अवदाताः वृत्ताः येषां (with गुणिभिः) Whose conduct is as white (pure) as the rays of the moon. (2) शशिकराः इव अवदाताः वृत्ताश्च (round). That are as white as the rays of the moon and also round (वृत्ताः) (with मुक्ताफलैः. पथिक-फलैः-(1) पथिकशतैः विलुप्यमानानि स्फीतानि (abundant) फलानि

येषां (with trees) whose fruits in abundance were pillaged by hundreds of travellers (2) यथिकशतैः विलुप्यमानं स्फीतं फलं (ऐश्वर्यं) येषां. Whose abundant wealth was made use of for hundreds of travellers. (with सर्वातिथि). सर्वातिथि is one who welcomes all as guests. मृग...तैः There is a comparison here between हिमवत्पादैः & महत्तरैः (headmen of villages). (1) covered with the hair of the deer which carries the scent of musk. With हिमवत्पादैः this would mean that because the musk-deer is found in the Himalayan range, the foot of the mountain is strewn with the hair of the above (2) with महत्तरैः this would mean that the officers are wearing the skin of the musk-deer. P. 21. प्रोदण्ड...द्विजोत्तमैः (1) Where ब्रह्मा were seated on the lotuses with upraised stalks (with नारायणाभिमण्डल) (1) Where the best of birds were seated on lotuses, etc. द्विजोत्तम (1) Brahma. (2) best of birds, perhaps. हंसमहाघोषैः (1) hamlets of cow-herds. (2) महान् घोषः येषु. where there is a great uproar. The houses of cow-herds are said to be washed with churned milk in abundance. पूरिताः आशाः यस्य सः the regions of which were filled.

यत्न.....दैवम्—त्रेताग्नि Three fires 'दक्षिणाग्निर्गार्हपत्याहवनीयौ त्रयोमयः। अग्नितय' इत्यमरः कुदृष्टयः (1) wrong doctrines (2) eye defects. चयनेष्टका bricks for constructing altars. यूप is the sacrificial post. मखशिखि—धौत as though washed by the stream of clouds formed from the smoke of sacrificial fires. वर्णसंकरः (1) a combination of colours, (2) a mixing up of castes through inter-marriage. दीय—कलिः Kali ran off as though split up by the horns of the thousands of cows offered as presents. सुरालयः the temples टङ्कनिकर numerous chisels. महादान ..उपद्रवः national calamities fled as if driven by the noise created at the performance of महादान's. Though the words विपद् and उपद्रव literally mean the same thing, here the latter is probably used to mean a more intense calamity than the former.

सख a great sacrifice अनेककर्तृयागः, महानस kitchen. वृष विवाह—वृषविवास seems to be a better reading. It is a ceremony called वृषोत्सर्जन, performed on the eleventh day after the death of a person, when a bull is let loose with the accompaniment of the beating of the holy drums. P. 22. न उपासर्पत् did not come near. Impr. III per of सृष् to approach. अपमृत्यवः untimely deaths. ब्रह्मघोष वेदघोष. 'वेदस्तत्त्वं तपो ब्रह्म' इत्यमरः. ईतयः calamities which are said to be six in number. —“अतिवृष्टिरनावृष्टिर्भूषिकाः शलभाः शुकाः । अत्यासन्नाश्च राजानः पडेता ईतयः स्मृताः.” दुर्दैवम् Ill-fate.

तत्र...विशेषः—नानारामाः. सुभगो = (1) नाना आरामाः, तेषां अभिराम' कुसुमगन्धपरिमलः, तेन सुभगः. (2) नाना रामाः (beautiful women) अभिरामाः, कुसुमगन्धपरिमलाः, तैः सुभगः. (with यौवनारम्भः. Each of the adjectives in this para is capable of double meaning, one applying to the country and another to the town mentioned then and there. कुङ्कुम...शोभितः (1) adorned with thousands of buffaloes (सहिषी) coloured reddish-yellow (पिञ्जरित) by the crushing of saffron (due to their rolling on them). (with जनपद) (2) decked with many thousands of queens (सहिषी) who were coloured reddish yellow by the saffron unguents. (with अन्तःपुर) सरु ..प्रान्तः—(1) सरुता उद्धूयमानानि चमरीणां वालव्यजनानि, तेषां शतैः धवलितः प्रान्ताः यस्य. (with जैनपद.) In the country roamed a kind of deer called चमरी whose tails were shaken by the wind. (2) सरुत्सु उद्धूयमानानि चमरी-वालव्यजनानि, तेषां...etc. (with एकदेश) In the Heavens cowries were waved over the gods. शिविर सन्निवेश an encampment. पद्मासन...प्रशमः (1) पद्ममेव आसनं, तस्मिन् स्थितः ब्रह्मर्षिः (ब्रह्माचासौऋषिः Brahma), तस्य ध्यानेन आधीयमानः सकल अकुशलानां प्रशमः where the subduing of all evils was brought about by the ध्यान of ब्रह्मा seated on his lotus—seat. (with अवतार) (2) पद्मासने स्थितानां ब्रह्मर्षीणां ध्यानेन etc. Here the evils are said to be subdued by the ब्रह्मर्षि's who meditated sitting on पद्मासन.

महावाहिनी a great army or a great river. ईश्वरसार्गण (1) the bow of God Siva (2) Those who beg from kings.

P. 23. सुधारसेन (by line or white washing) सिक्तानि धवल-गृहाणि, तेषां पङ्क्त्या पाण्डुरः सुधारस The nectar (with चन्द्रलोक) प्रतिनिधिः substitute. मधुमत्त intoxicated by wine. मत्तकाशिनी a fascinating and beautiful woman मत्ता (क्षीबा) इव काशते इति मत्तकाशिनी. The commentary gives another meaning *i. e.* मत्तकाशिनी = यक्षिणी यक्ष's are servants of Kubera. मधुमत्तानां मत्तकाशिनीनां भूषणानां रवैः भरितं भुवनं यत्. नामाभिहारः a synonym.

य...गृह्यत—काशायतनम् The abode of काश (the God of love) लासक a dancer. यमनगरमिति शत्रुभिः The enemies considered it to be the city of the God of Death and hence did not approach it. चिन्तामणि a gem supposed to yield to its possessor all his desires. वीर-भिः It was considered to be the abode of heroes by those who live on their weapons (*i. e.* warriors.) गन्धर्वनगरम् the abode of Gandharvas (who are famous for their musical accomplishments) विश्वकर्म्ममन्दिरमिति. विज्ञानिभिः विश्वकर्म्म is the architect of the Heavens who presides over all arts. विज्ञानि one who is skilled in all arts. 'मोक्षे धीर्ज्ञानमन्यत् विज्ञानं शिल्पशास्त्रयोः' इत्यमरः. वैदेहक a merchant 'वैदेहकः सार्धंवाहो नेगज्ञो वाणिजो वणिक्' इत्यमरः बन्दि a bard. द्यूतस्थान a gambling house. Bards used to gamble, which they considered as houses of fortune. विदग्ध a crafty or sharp-willed man. सुकृतपरिणाम The result of their good deeds. असुरविवरं mines where treasures are available. वार्तिकैः विवरव्यसनिभिराचार्यैः By those who are expert in the art of mining. शसिभिः those who have subdued their senses. चारणैः wandering actors. वसुधारा The capital of Kubera.

यत्नच...प्रमदाः—In this paragraph the women of the city are described. Each clause contains two adjectives which by श्लेष have two meanings, one being contradictory in sense, and the other meaning quite proper. मातङ्गनामिन्यः (1) मातङ्ग इव

गच्छन्ति those who walk like the elephant. मातङ्ग (चण्डाल) गच्छन्ति those who go with चण्डाल's. Here the second meaning is contradictory to the meaning of the other adjective शीलवत्य those who possess good conduct. गौर्यः (1) Fair (2) पार्वतीः विभवरताः (1) those who love wealth. (2) भवे (God Siva) रतं भवरतं, विगतं भवरतं यासां ताः Those who do not love Siva. If they were Parvati's they must be भवरतः. Hence the adjectives appear to be contradictory. इयामाः (1) handsome ladies (2) Nights (3) dark. पद्मरागिण्यः पद्मेपुरागिण्यः (1) Those who love lotuses (2) Red as lotus. The contradiction lies in the fact that Nights cannot love lotuses because lotuses close up during nights. What is dark cannot also be red. धवलद्विजशुचिवदनाः (1) धवलाः च ते द्विजाः, तैः शुचीनि वदनानियासां ताः whose mouths are pure with white teeth (2) धवलद्विजानामिव शुचिवदनानि यासां ताः whose mouths are as pure as those of Brahmanas. सदिरामोदिश्वसनाश्च whose breath is fragrant with wine. Brahmanas do not drink. P. 24. चन्द्रकान्तवपुः (1) चन्द्र इव कान्तं वपुः यासां ताः whose bodies are as shining as the moon (2) चन्द्रकान्त इव वपुः यासां whose bodies are (hard) like चन्द्रकान्त. शिरीष is a delicate flower. अभुजङ्गवाभ्याः not to be approached by भुजङ्ग's (paramours) (2) by serpents. कञ्चुकिण्यः (1) those who wear bodies (2) female serpents. पृथुकलत्रश्रियः (1) whose fame as wives was great, (2) who possessed broad and beautiful hips. 'कलत्रं श्रोणिभार्ययोः' इत्यमरः. दरिद्रसभ्यकलिताः (1) who were counted among the poor. (2) whose waists were slender. लावण्यवत्यः (1) possessed of beauty (लावण्य) (2) who were salty (लावण्यस्य संबन्धि लावण्यं). मधुरभाषिण्यः speaking sweet. अमसत्ताः (1) not proud, (2) not intoxicated. प्रसन्नोज्ज्वलरागिण्यः (1) प्रसन्नः (clear) उज्ज्वलः रागः (colour) यासां. (2) प्रसन्नावत् (wine) उज्ज्वलः रागः यासां—'गन्धोत्तमा प्रसन्नेरा' इत्यमरः अकौतुकाः (1) अकरकङ्कणाः not having marriage threads round their wrist. (2) Not possessing girlish curiosity प्रौढाः grown up (hence they must be married.)

यत्न-परिजनाः—In this para the poet describes the women as having possessed of certain qualities naturally and hence the decorations that they added may be discarded. प्रसदानां... नानि The poet fancies that the women's eyes are themselves a natural wreath for the head and hence the blue lotus petals are more burden. अलकप्रतिबिम्बानि. The images of their tresses of hair. These form their ear ornaments. Hence it is only a repetition to have leaves of तमाल on the ear. प्रियकषा- talk about their beloved adorned their ears. P, 25. आलोक कारकाः that produced light. विभवः pomp. सणिप्रदीपाः jewelled lamps. निश्वा... the multitude of bees that were drawn by (the scent of) their breath. सुखावरणं covering for their faces. जालिका veil. कुलस्त्रीजनाचारः—Wearing veil was only a custom among the family women, and it was not necessary because the bees themselves formed a covering. वाणी speech वीणा The Veena, an instrument of high order in music. बाह्यविज्ञानं An external accomplishment. अतिशयेन सुरभयः very fragrant. पटं वास्यते अनेन=पटवासः a scented powder. निरर्थकाः purposeless. अधरकान्तिविसर The diffusion of the brilliancy of their lips. अङ्गरागः unguent. लावण्यकलङ्कः लावण्यस्य कलङ्कः a stain on their beauty. परिहासप्रहारदेवता a thin stick used to strike (their beloved) in joke. विदग्धाः Artful drops of perspiration are themselves strings of pearls adorning their breasts. विशालं स्फाटिकं शिलातलमिव चतुरस्रा Square like the broad crystal slabs. रागिणी of their beloveds. कमल .... न्येव—Bees hovered round their feet mistaking them to be lotuses. The poet fancies that these themselves formed their anklets. इन्द्रनील sapphire नूपुररवाहताः invited by the (jingling) sound of their anklets सञ्चरणसहायाः companions for their walks. ऐश्वर्यप्रपञ्चाः (attendants are) luxurious.

तत्त्व...बभूव—सर्ववर्णधरं (1) that possesses all colours (2) that protects all castes. कल्याणप्रकृतित्वे (1) In being the source

(प्रकृति) of कल्याण (Gold)—with मेरु. (2) In being auspiciously good-natured. (with the king). मन्दर is the mountain used by the देवः and असुरः in churning the milk ocean wherefrom Goddess Lakshmi appeared. लक्ष्मी (1) Goddess Lakshmi (2) राज्यलक्ष्मी *i. e.* prosperity. स्यादा (1) propriety of conduct. (2) in the boundary. The ocean never transgresses the shore and so also the king was always within the limits of good conduct. शब्दप्रादुर्भावे (1) In diffusing sound (with आकाश) (2) In diffusing his fame (with the king). The special property of आकाश is said to be शब्द wide. 'शब्दगुणकमाकाशम्' (Tarka-Sangraha). श्रुतिविषयगुणा या स्थिता व्याप्यविश्वं' (Sakuntala) कलासंग्रह (1) In the accumulation of the digits (of the moon) (2) In the accomplishment of the arts (which are 64 in number) अकृत्रिमालापत्वे (1) क्रियया निवृत्तं कृत्रिमं, नकृत्रिमं unartificial—in possessing words not artificial (with वेद (2) In not speaking falsehood (with the king). According to the मीमांसकः वेद is said to be not artificial but self-existent and eternal. P. 26. वृत्ति (1) वैर्य (with the king) (2) Supporting सर्वपार्थिवरजोविकारहरणे (1) पृथिव्याः इमानि पार्थिवानि, रजांसि, तेषां विकारस्य हरणे in carrying off the dust of the earth (with wind). (2) सर्वेषां पार्थिवानां रजोगुणेन यः विकारः तस्यहरणे—In removing the effects of रजोगुण (*i. e.* haughtiness) in the case of all kings. सत्त्व, रजस्, & तमस् are the three गुण's according to the सांख्य's. गुरुः (1) बृहस्पतिः (2) weighty. पृथुः (1) King Prithu (2) broad विशालः (1) King Visala. (2) (broad-minded). जनकः (1) King Janaka. सुयात्रः (1) name of a king (2) शोभना यात्रा यस्यसः whose expeditions are successful. सुमन्तः (1) The charioteer of दशरथ. He was considered as a good counsellor (2) शोभनं मन्तं यस्य सः who had good counsellors. बुधः (1) Budha (2) wise. अर्जुनः (1) white (2) Arjuna. भीष्मः (1) Bhishma (2) भीषयतीति भीष्मः very terrific. निषधः (1) Nala who was famous for his beauty. (2) hard, solid. शत्रुघ्नः (1) Sathrugna, brother

of Rama. (2) शत्रून् हन्ति इति one who kills his enemies. शूरः (1) brave (2) a king of यादव—grandfather of कृष्ण. शूरसेनाक्रमणे (1) शूराणां सेनायाः आक्रमणे—In overcoming the armies of heroes. (2) In occupying the city of शूरसेन. दक्षः (1) Expert. (2) दक्षः प्रजापतिः प्रजाकर्मणि (1) in doing (good) to the subjects. (2) In creating things. सर्वादि...निर्मितः=सर्वेषां आदिराजानां तेजः पुञ्जेन निर्मितः As if created with the collection of the fame of all the (above-mentioned) first kings.

पृथुना...दर्शनम्- पृथुना etc. as if vying with king पृथु who made the earth take the form of a cow, King Pushpabbuti made her take the form of a she-buffalo. The absurdity is removed by taking महिषि Queen. स्वेन ईरितुं शीलमस्याः इति स्वैरिणी following its own fancy; unrestrained. निसर्गः naturally. अन्ग्रासु देवतासुविमुखी = अन्यदेवताविमुखी regardless of other deities. भक्त्या सुलभः भक्ति सुलभः Easily accessible by devotion. भुवनं विभर्ति = भुवनभृत् भूतान् भावयति (सृजति). भवं (संसारं) चिच्छन्ति इति भवच्छित्. भवे = शिवे. वृषभध्वजः God Siva. न जायते इत्यजः unborn. न विद्यते वरा यस्य सः who has no old age. असुरपुरस्य त्रिपुः = त्रिपुरारिं Tripura Samhara is referred to here. न परिमिताः अपरिमिताः, गणाः, तेषां पतिः—(गणः=प्रमथगण) the lord of innumerable attendants who were called गण's. 'गणः प्रमथसंख्यौघे इति रुद्रः. अचलस्य (हिमाचलस्य) दुहिता तस्याः पतिः Lord of the daughter of the mountain. i.e. Lord of Parvati, i.e. God Siva. P. 27 प्रपन्नः having taken refuge. अपूज्यत was worshipped. ववुः Perf. III per of वा to flow. होमालवाले (अग्निकुण्डे) विलीयमानः (meeting) बहलः गुग्गुलुः (कुक्कुलीयम्) तस्य गन्धः गर्भे येषाम्—The idea is that the wind carried the smell of गुग्गुलु. पुण्यविषयेषु In holy country 'नीवृजनपदो देशविषयौ तूपवर्तनम्' इत्यमरः उपायन present (made personally). प्राभृत is a present (sent through a messenger). करं (tribute) ददतीति करदाः अकरदाः करदाः कृताः करदीकृताः Those who were made to pay tribute. संख्याबलिवृषैः with bulls which were intended to be let loose

during the उत्सर्जन ceremony forming a part of the evening worship of Siva. पल्लवा figures drawn on a person with fragrant and coloured substances as an ornament. अर्धभाजनैः पूजापात्रैः पुष्पपट्ट a nice cloth on which flowers are woven. मुखकोष a cap-like covering used for covering शिवलिङ्गं बलयेहिताः बालेयाः Intended for बलि (offering). कण्डन threshing. देवगृहस्य उपलेपनं (smearing the floor with cow-dung). तेन लोहिततराणि करकिसलयानि येषां तानि. लोकतः लोकात् from the world at large. दक्षमखमथनं—दक्ष was one of the प्रजापति's He once performed a sacrifice for which he did not invite his own daughter सती and her husband शिव, because he did not like the latter. In spite of Siva's advice सती went to the sacrifice, but seeing his father दक्ष did not care for her, and seeing him perform the sacrifice without offering his share of oblations to her husband in it, she became ashamed and ended her life there. Knowing this, Siva got angry and sent one of his गण's called वारभद्र and spoiled the sacrifice of दक्षः. P. 28. दक्षिणे भवः दक्षिणात्यः—Belonging to the south. महाश्वसौ शैवः शिवः भजनीयः यस्य सः) महाशैवः शीलसंवाद Resemblance in character. कपर्दः जटाजूटः विद्यते अस्य इति कपर्दी (God Siva). तस्मिन्.

अथ...पुण्डरीकाणि—पर्यस्ते Past. Pass. part. of अस् with परि ended. परित्यज्य सर्वं व्रजति इति परित्राट् an ascetic. आदरेण सह वर्तते यस्मिन्कर्मणि तत् सादरम् (adverb) respectfully. आजानुभुजम् जानू अभिव्याप्य आजानु, भुजां यस्य सः whose arms reached below the knees. Arms reaching knees were considered to be a sign of greatness. भिक्षाणां समूहः भैक्षम्, तेन क्षामः—क्षाम is past. pass. part of क्षे to be reduced though he was, lean due to living on alms, he appeared to be stout because of the thick bones in his limbs. उत्तुङ्गेन वलिभङ्गेन स्थपुटं ललाटं यस्य—Whose forehead was uneven due to the folds of wrinkles. स्थपुटं निश्नाञ्चतम् उत्तुङ्ग lofty. गंडकूपकम् The hollow beneath the eye.

मधुबिन्दुवत् पिङ्गले परिमण्डले (globular) अक्षिणी यस्य सः. घोणा नासिका  
 अतिप्रलम्बः (hanging down very much) एकः कर्णपाशः beautiful  
 ear यस्य सः तम् ! अलावुबीजवत् (சொல்லுக்காய் விதை) विकटा  
 (large) दन्तपंक्तिः यस्य सः तम्. तुरगस्य अन्कवत् (lower lip of a  
 horse) श्लथा (loose) अधरलेखा यस्य सः—लंबेन चिबुकेन (hanging  
 chin) आयततरं (elongated) लपनं यस्य सः. योगपट्टक a cloth  
 thrown over the back and knees of an ascetic during con-  
 templation. वैकक्षकं a garland worn over left shoulder and  
 under the other shoulder like a यज्ञापवीत, 'वैकक्षकं तु तत् । यत्तिर्यक्  
 क्षिप्तमुरसि' इत्यमरः. रागेण (1) passion (2) redness. P. 29. धातुरसेन  
 अरुणः coloured Red with red chalk कर्पट a rag. उत्तरासङ्ग  
 upper garment. The adjectives in instrumental singular  
 qualify योगभारकेण. (a pole to which is attached) a bag con-  
 taining a collection of things necessary for the practice of  
 yoga. पुनरुक्तेन (repeated). बालप्रग्रहवेष्टनेन (by tying with  
 ropes of hair) निश्चलं मूलं यस्य सः, तेन. बद्धः मृत्परिशोधनः (which  
 is used to clean mud) वंशत्वक् (made of bamboo sieve bark),  
 तित्तः यस्मिन् तेन. 'चालिनी तित्तः पुमान्' इत्यमरः. कौपीनम् loin cloth  
 (from कूप). कूपपतनमर्हति कौपीनं पापं, तत्साधनत्वात्तद् द्रोप्यत्वा-  
 त्युरुषलिङ्गमपि । तत्सम्बन्धात्तदाच्छादनमपि । (Siddhanta-Kaumudi)  
 कौपीनेन सनाथं शिखरं यस्य सः The loin cloth, was tied at its top.  
 खर्जूरपुटसमुद्रक a box made of the leaves of the date-palm.  
 दारुणा निर्मितं दारवं made of wood. दारवं च तत् फलकवयं च तस्य  
 त्रिषु कोणेषु याः तिस्रः यष्टयः, तासुनिविष्टः (placed) कमण्डलुः यस्मिन् तेन.  
 स्थूलेन (thick) दशासूत्रेण (by ropes made of the edges of gar-  
 ments) नियन्त्रिता (tied) पुस्तिकापूलिका a bundle of books). यस्मिन्.  
 मस्करः अस्यास्तीति मस्करी. मस्कर a bamboo stick (of which the  
 विदण्ड is made). उपगतम् approached. अन्वग्रहीत् received or  
 welcomed. नगरस्य समीपे उपनगरं (अव्ययी भाव समासः) वहलेन  
 आलोकेन (light) लिप्तः (smeared) अन्तःपुरः यैः तानि. रजतस्य विकाराः  
 राजताः—तानि. made of silver.

नर...वाटिकाम्:—प्रियजनस्य प्रणयस्य (request) भङ्गे कातरः (afraid of). दाक्षिण्यमनुसृत्यमानः following the rules of courtesy. ग्रहणलाघवं the disrespect in receiving. As a king he was expected to give away presents and not to receive any thing from others. Hence he felt a disrespect in receiving these silver lotuses from भैरवाचार्य. दोलायमानेन vacillating. अति सौमन्येन (by extreme courtesy) निघ्नः (overcome). P. 30. द्रष्टास्मि 1st future of ( दृश् पश्य् ) to see. वार्तया happening ; occurrence. तदीयमेवाभिमुखं In the same direction (as that in which भैरवाचार्य was) मातृ गृह a temple of the मातरः—ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा । वाराही च तथेन्द्राणी चामुण्डा सप्तमातरः' इत्यमरः 1. The words like उत्तरेण दक्षिणेन, etc. govern accusative or genitive cases. e. g. उत्तरेण सुवर्णपुरं (Kadambari) by 'येनपाद्वितीया' (Panini's Sutra). बिल्ववाटिकामध्यास्ते—Note. Panini's Sutra अधिशीङ् स्थानां कर्म.

अथ...अकरोत्:—कर्पटेन (wearing rags) चरन्ति कर्पटिकाः pilgrims. अष्टानां पुष्पानां समाहारः अष्टपुष्पी दत्ता येनसः—तं । अष्टपुष्पी is explained as—'बक्रं द्रोणं च दुर्धरं सुमना पाटला तथा । पद्ममुत्पल गो सूर्यमष्टौ पुष्पाणि शङ्करे' । These eight flowers are used in the worship of God Siva. Hence the name. कृतः भस्मरेखापरिहारेण परिकरः (circle) यस्य-परिहार is defined as — 'धनुः शतं परीहारः...' मनुस्मृतिः—8-237 गोः पुरीषं गोमयं. वितते spread, Past. Pass. part. of तन् with वि. प्रावरणं a garment used for covering the body. निभेन under the guise. उन्मिषता rising. विद्युदिव कपिलं कपिलवर्णं तेन. महामांसविक्रय Selling of human flesh. (which is considered to be a religious duty by one set of devotees of God Siva, named इमशानसिद्ध' s vide-Malati-Madhava. IV Act. 'न खलु महामांसविक्रयादन्यदुपायान्तरं पश्यामि' uttered by Madhava). मनः शिलापङ्कः Red arsenic paste. अजटा जटा कृतः जटीकृत matted and twisted together. जटीकृते एकदेशे लम्बमानाः रुद्राक्षाः शंखगुटिकाश्च (round globes of small conch-shells) यस्य सः or शंखगुटिक a twisted round bone of the forehead. 'शंखे निर्धौ

ललाटास्त्रि' इत्यमरः । विद्यया अवलेपः—गर्वः प्रशस्ता शिखा—पाशः । दुर्वि-  
 दग्धान् wicked. खलितस्य भावः खालित्यं baldness. शंस्रः bone of  
 forehead, P 31. लोमशः hairy. कर्णशङ्कुली outer part of the  
 ear. ललाटिका—ललाटस्यालंकारः vide. Panini 'कर्णललाटाक्तनलंकारे'  
 गुग्गुलु a particular fragrant gum resin. अस्थनां पाण्डुरा राजिः—  
 तस्या शङ्का सहजे न ललाटवलिभङ्गेन सङ्काचितः कूर्चभागः यस्याः तां । कूर्च  
 The space between the eye-brows. 'कूर्चमस्त्री भ्रुवोर्मध्यम्' इत्यमरः ।  
 बभ्रुभासं—बभ्रुः भाः यस्याः सा. बभ्रुः brown; tawny, भ्रुवोः संगतिः तथा.  
 काचकाचर is a mistake. ईषत्काचर...is the proper reading. काचर  
 yellowish. महामण्डलं a great circle पताका marks. शबलं varie-  
 gated in colour, ताक्षस्य (Garuda) तुण्डकोटिरिव कुब्जा (curved)  
 अग्रघोणा (tip of the nose) यस्य तं । दूरविदोर्णाभ्यां सुक्लिभ्यां (corners  
 of the lips) संक्षिप्तौ कपालौ यस्यसः । उन्नताः दन्ताः यस्य दन्तुरः तस्य भावः  
 तथा । 'दन्त उन्नत उरच्' Panini. दन्तालंकेन shining of his teeth.  
 शैवसंहिताः—शैवागमाः श्रवण पाली ear-lobes. प्रेङ्खिताभ्यां dangling.  
 अनुबध्यमानं worshipped. बद्धा विविधापधीनां मन्त्रसूत्राणां च पङ्क्तिः  
 यस्मिन् तत्. प्रकोष्ठ fore arm. पूष्णो दन्तमिव...वीरभद्र who was  
 produced from Siva's उटा destroyed the sacrifice of दक्ष. पूष्ण  
 was deprived of his teeth. As the tooth became holy with  
 the touch of वीरभद्र, the poet fancies that he is wearing it  
 with भक्तिः अखिलस्य रसस्य (pleasures) कृपात् उदञ्चनाय वटीयन्त्रमाला  
 P. 32 कूर्चनां कलापेन Thick beard. निजरेजानिकम् (1) रजोगुणस्य  
 (2) रेणूनां समूहं । ईषत्...तुन्दम् His belly was surrounded by  
 folds of wrinkles which were a little loose. उपचीयमानं स्फिच  
 (buttocks) मांसपिण्डं यस्य तं । अवष्टम्भ support to the back.  
 पर्यङ्कबन्ध A piece of cloth firmly tied round the back, loins  
 and the knees in the sitting posture. महानिधानस्य (a treasure  
 of wealth) उद्धरणे रसेन (desire). आमुच्यमान—धृत worn. शिखरे  
 निरवातः कुब्जः कालायसकण्टक (iron hooks). कालंच तत् अयश्च कालायसं.  
 The compound becomes अकारान्त by affixing अच्प्रत्यय । विशारिका  
 a staff used by the devotees of Siva as a mark of शिवभक्ति.  
 'विशारिका रुद्राङ्कुशः' । विव्रविनायक's are certain deities that

create obstacles. कृशः (devoid of) क्रोधः यस्य सः। अकृशः अनुरोधः यस्य सः full of mercy अदीन प्रकृति (1) magnanimity (2) noble citizens. पल्लवराशिवत् सुकुमार छाया (कान्तिः) यस्य (with भैरवाचार्य). पल्लवराशिभिः सुकुमारा छाया (shade) यस्य with मेरु P.33. (1) महेश्वरः इमे माहेश्वराः (2) महेश्वरे भक्तिः येषां ते माहेश्वराः (1) बहु-पुण्यतीर्थेषु स्थानं (वासः), तेन शुचिः (2) पुण्यतीर्थस्थानेन—परिशुद्ध जाह्नवी) शालेयं Race-field शालीनां भवनं क्षेत्रं। शालीनता modesty. कालं (मृत्युं). जहनुकर्णात् समुदीर्यमाणस्य (emitted) गङ्गाप्रवाहस्य द्वाद इव गम्भीरया It is well known that Ganges once came out of the ears of a sage जहनु. Hence the name जाह्नवी। चचाल rose.

नरपति...अभजत। प्रीत्या विस्तार्यमाणः धवलप्रा यस्य The whiteness of which increased due to joy. प्रत्यर्पयन्निव—The poet fancies that the king returns the silver lotuses that were previously offered by भैरवाचार्य। उदंशुना—उद्धताः अंशवः यस्य तेन। The jewel which was hanging on the forehead of the king resembled the third eye of God Siva, आवर्जित bent down. The black bees are symbolised here as sins and by their flying away, it is suggested that as a result of his worship of God Siva all his sins have fled from him. P. 34. मधुरसेन प्रचुरा मधुरसमयी। अन्येषां नृपानां स्खलितैः (अपराधैः Other kings there are who might not have respect for persons like you and might sit on the same seat occupied by you. But I will not do so i. e. I do not want to be treated in that manner राज्ञां समूहः राजकं; तेन उपेक्षिता much cared for by other kings. उपेक्षित means ordinarily 'neglected,' but it does not suit here. But the reading 'राजकापेक्षितायाः seems to be a better one. अतियन्त्रणा too much of formality. मनोरथेन शिष्य. a disciple by my will. उल्लङ्घनम् disrespecting.

आसीने...इति—नृपस्य माधुर्येण (by the sweetness of nature) हतः अन्तः करणः। गुरोः भावः गौरवम् (1) greatness. (2) heaviness. प्रतिपत्ति Honouring; respectful behaviour. 'सर्वासु मातृवपि वत्सलत्वात् सनिर्विशेषप्रतिपत्तिरासीत्' रघुवंशे 14. 22. The idea is that

a person must be honoured according to his rank. स्वपतौ साधूनि स्वापतेयानि wealth पथ्यतिथिवसतिस्वपतेर्द्वज Panini. सकलाः दोषकलापा एव अनलाः तस्य इन्धनैः । दुःखेन गृहीतानि । revered. P. 35. प्रतनुभिः गुणैः (1) by good qualities (2) by good thread. ग्राह्याणि (1) captured (2) arranged. साधवः pious men. साधवः शब्दाः good words. विद्वत्संमताश्रयमाणा अपि सुखयन्ति साधवः शब्दा इव Pious people who are honoured by the learned give pleasure by being heard of *i. e.* even though they are not seen, if we hear of them we feel pleased in the same way as grammatically pure words that are accepted by the learned as good, make us pleased by mere hearing. सुधीरेऽपि हि मनसि यशसि कुर्वन्ति विवरं Fame makes a hole (*i. e.* an impression) in a mind, though it is very steady. Here the idea is:—Though my mind is very steady (not affected by emotions) it has been moved by hearing about your fame and greatness. विशतः—प्रनसीति शेषः. विशतः...कव्याणिना I have been borne away by the flood of curiosity (about you) which has entered my mind, but was brought back by your auspicious self through your good qualities.

राजा...गृहमगात्—अनुक्तेष्वपि is the better reading for अनुरक्तेष्वपि । अनु...प्रणयिनः—Friends are masters of the bodies, etc. of the good, though it may not be openly said in so many words.

अन्य...जगामः—खेद्योतन्ते इति खेद्योताः fire flies. न परानुपतापयतीति अपरोपतापिनी

परिवाट्...कृपाणम्—श्वेतेन कर्पटेन आवृतं covered by white rays. P. 36. महाश्रसौ अस्त्रिश्च a big sword. परिवारात् from the sheath जेतुमिच्छा जिगीषा desire to conquer. नन्दक is the name of the sword of Vishnu. कृष्णेन कोपितः—note allusion. प्रकाशितः धारायाः (edge) सारं (बलं) येन प्रकाशितः धारणां आसारः (downpour of water) येन. दन्तमण्डलं (1) a row of teeth (2) handle, etc. made

of ivory. सुष्टिग्रह (1) The capture of an Asura, named सुष्टिक (by विष्णु) (2) handle. अरीणां शिरःछेदे लग्नाः तैः। करालिता (व्याप्ता) धारा (edge) यस्यतत्। जर्जरितः आतपः येन तां qualifies दिवसम्। ओंकारं beginning. साहस cruel action.

P. 37. अवनिः...मेदिनीम्। परद्रव्यग्रहणमेव अवज्ञा (अवमानं). तस्यां दुर्विदग्धं। व्यभिचारः अपराधः तं। निरयासीत्—Aorist 3rd pers. sing of या with निर।

अवनि...इति। उपह्वरे secretly. सोपग्रहम् beseechingly. स्वार्थेषु अलसाः unmindful of their own affairs. भव्यानां of good persons. Cf. 'एते सत्पुरुषाः परार्थघटकाः स्वार्थान्परित्यज्य ये'। प्रगयनं a request कृष्णाः स्रक्तम्बरं अनुलेपश्च यस्य सः तेन। आकलपेन with decoration. कल्पे कथितः—कल्प is a work which relates to the rites to be performed in religious ceremonies. पूर्वं कृता येन सः। वेतालस्य साधनं (वशीकरणं) अवसानं यस्याः सा। द्रविडेषु भवः द्राविडः। एकस्य दिङ्मुखस्य अर्गलतां। P. 38. कृतः परिग्रहः (स्वीकारः) यस्य सः।

अथ—देशम्—शिवस्य अयं शैवः तेन। दीक्षा अस्य संज्ञाता दीक्षितः। कृतः अधिवासः यस्यसः अधिवासः is a preliminary consecration of the object of worship, performed on the previous day. लम्पटासु desirous of getting. यातुधानीषु राक्षसीषु. (1) रुद्रः देवता यस्य रौद्रं (2) terrible. द्रष्टुमिच्छन् दिदृक्षमाणः। विगाढार्यां शर्वर्यां in mid-night that is pitch-dark P. 39. वामकरे स्फुरन् त्सरुः (hilt) यस्य सः। उत्स्नातं unsheathed. अवगुण्ठिता covered अनादिष्ट्या not ordered. परिमलेषु लग्नाः मधुकराः यस्याः तस्याः वेण्याः व्याजः तेन। उद्देशम् intended spot.

अथ...भूमिम्—द्रोणस्य अपत्यं पुमान् द्रौणिः अश्वत्थामा सुतेषु भवं सौप्तिकं The reference is to the सौप्तिकपर्व in महाभारत। अश्वत्थामा who had promised to conquer Pandavas, seeing that he could not accomplish the deed, was thinking about what was to be done one restless night. At that time he saw an owl silently coming and killing hundreds of crows when they were fast asleep on the न्यग्रोध tree under which he was lying. This suggested to him a night attack on the enemy's

camp. Though he was advised to be straightforward by his companions कृप and कृतवर्म, he proceeded to the enemies' camp during night and, having stationed his companions at the exit of the tent, entered inside and killed many, while others that tried to escape were caught by his companions at the gate. स्वक् येषां अस्तीति स्वग्विणः garlanded. विकट fearful. कुसुमान्येव शेखराः (head ornaments) तेषु संचरन्ति-तैः। उष्णीषपट्टक a turban. स्वस्तिकाग्रन्थि a kind of knot. दन्तपत्रं a kind of ear ornament. निशाचराणां अपचयं (decline) चिकीर्षया। शर्वर्या इदं शर्वरम्। अत्यंतं अच्छा अच्छाच्छा exceedingly bright. समालब्धाः besmeared. दत्तः पुरुषोपहारः (पुरुषबलिः) धैस्ते-तान् उल्लासयन्तः shaking. निस्त्रिशानां (swords) अंशुसन्तानेन (किरणसमूहेन) सीमन्वितं (divided) तिमिरं (darkness) यस्याः सा। सार्धचन्द्रैः that had crescent on them. It qualifies चर्मफलकैः. P. 40. बुद्धदावलि silver knobs. अकाण्डशर्वरी untimely darkness. निष्प्रवाणयः new cloth that had just been woven 'निष्प्रवाणिश्च' Panini. नियमितं fastened असिधेनुका dagger; knife. 'छुरिका चासिधेनुका' गृह्यमाण spread over. बलिदीपालोकैः वर्जितैः (प्रविभक्तैः) गुग्गुलुधूपधूसैर्गृह्यमाणः दिग्भागः यस्याः सा। तस्याःभावः तया। विक्षिप्यमाणैः रक्षासर्वपैः अर्धदग्धाकारा पलायमाना च निशा यस्याः सा। रक्षासर्वप white mustard seeds. The sprinkling of these white mustard seeds made one fancy that the night is running away.

तस्यां...ष्ट्व-परिक्षिप्तं surrounded, आवर्तं whirlpool. उत्तानं शेते इत्युत्तानशयः lying on its back. जातः जातवेदाः यस्मिन् तस्मिन् in which fire was kindled. प्रतिसरः a sacred thread tied round the wrist in performing religious ceremonies. P. 41. कालुष्यपरमाणु The atoms that compose the human body are said to be कलुषित (defiled) in comparison with those of the विद्याधर In their opinion, the human body is the outcome of sins committed in previous births. आहुति दाने पर्यस्ताभिः (spread over). आशुशुक्षणिं fire, दृश्यमाना मूर्ता मन्त्राक्षरपङ्क्तिः यस्यतत्। बहवः गुणाः यस्यसः बहुगुण (1) possessing many virtues (2) manifold.

अवा...वान् शतक्रतोः (इन्द्रस्य) इयं east. कुबेरस्य इयं कौबेरी north. प्रचेतसः इयं west. त्रिशंकोः इदं त्रैशङ्कवं south. ज्योतिषाङ्कितं marked by the star.

एवं...यत्—दिशः पालयन्तीति दिग्पाला The four persons टीटिभ etc. विस्त्रब्धं without fear. P. 42. भैरवं fearful. कौणप a demon. रात्रेः अर्थे अर्धरात्रः 'अहः सर्वैकदेश' इत्यादि पाणिनि सूत्रेण अच्-प्रत्ययः। तेन अकारान्तत्वं By 'रात्राज्जाहाः पुंसि' Panini it becomes masculine. अत्यन्तं दूरं दवीयः The termination इयस् is affixed. उत्तरेण Indeclinable. The termination एन is placed after उत्तर & दक्षिण. The word generally governs the accusative case according to Panini's Sutra 'एनपा द्वितीया.' But here the genitive case मण्डलस्य is justified by 'एनरेति योगविभागात् षष्ठ्यपि' सिद्धान्त कौमुदी. अकस्मात् suddenly अदीर्यत् 'इ' विदारणे past tense. उत्क्षिप्तः uprooted. बलिनामा दानवः इति मध्यपदलोपि-समासः। उन्मीलन् blooming. मुण्डमाला a wreath worn on the head. क्षीबः Intoxicated. वल्गत् (dangling) गलदाम (necklace) यस्यसः। करसं...यत्—The idea is—he smeared his shoulders with mud crushed with his hands. This is the practice of our wrestlers even now. अव्यवस्था disorderly. स्थासकैः by smearing with fragrant unguents. अतिसितं च तत् जलधरशकलं च, तेन शरितः (variegated in colour) शरदि भवं शरदं तस्य आकाशस्य एकदेशः। चण्डातक 'अर्धोरुकं वरच्छीर्णां स्याच्चाण्डातकमंशुकम्' इत्यमरः drawers. Because the drawers were tightly tied, his flanks looked small, व्यायाम फालीपट a cotton cloth tied round the waist at the time of performing gymnastics. सुहु...टाङ्कारैः—He smote loudly his left arm that was folded on his chest, and his right thigh with his hand. एकेन्द्रिय विकलमिव. By the sound of the above action it seems he is depriving this world of one इन्द्रिय, namely, the ear—the sound is so very loud. श्रोत्रस्य उपकण्ठं (समीपं) शैवापशदाः शैवाधमाः। उपकरणक्रियते made instrumental.

अथ...धृष्टिम्-अमर्षेण जातः स्वेदः, तस्य छलेन (व्याजेन) अट्टहासेन खड्गेन । प्रतिबिम्बितः तारागणः यस्मिन् सः । स्पष्टं यथा तथा दृष्टा धवलादन्त-माला यस्मिन् कर्मणितत् । P. 44. कथ्यमानसत्त्वावष्टम्भः who declared his enormous strength. The word काक indicates contempt. न गृहीता हेतिः (आयुधं) यैः तेषु । अनादृततरः with more contempt. ऊरोः अर्धं अर्धोरु- 'अर्धं नपुंसकम्' इति समासः अर्धोरौ काशते इति अर्धोरुकं युयु-धाते Perf. III pers. dual of युध् to fight. उच्चखान drew out. प्राणं अवलिम्पति = प्राणावलोपिनम् । व्यापारयामास directed.

P. 45. अथा...इति । त्रियामा night याम is three hours. The two half याम's i.e.  $1\frac{1}{2}$  hours at the beginning and the end of the night are called संध्या's. Hence the night contains only 9 hours i.e. three यामा's, hence त्रियामा. कर...बिभ्रती—The poet fancies that fearing that the lotus in her hand would close its petals if the moon were to be in the sky, लक्ष्मी had cut it into pieces and wears it on her legs as toe nails. The idea is that her toe nails are as white as the moon. गुल्फः the ankle. The idea is that she had just freed herself from fetters that were made of many links and one of them remains in each of her ankles. कुसुमराकुनि (1) flower-birds (with अंशुक) (2) flowers and birds (with उदधिसलिल तरङ्ग (1) border (2) waves. त्रिवलि च्छलेन Three folds (around the belly.) त्रिपथगा Ganges. मदेन लम्नः = मदयुक्तः उधोत्सनां सुब्रतीति तेन । मातङ्गमद Elephant's ichor (which is dark.) used for तिलक । P. 46. अदृश्यच्छल Cf. similar idea in Ragh. IV canto. 'छायामण्डललक्षणे...' आदिराजानां यशः fame of ancient kings ; (धरणितलं चुंबन्तीति-ताम्रिः touching the earth. सागरमधितिष्ठन्ति इति which enter into the ocean. अधिष्ठितां = अलङ्कृतां). न विद्यते अक्षरं यस्मिन्कर्मणि तत् unspoken. आचक्षणां Present part. of चक्ष् with आ to tell.

असंभ्रान्तः calmly. अवष्टम्भेन with boldness. विहारस्वभावा च हरिणी च विहारहरिणी । (सन्ध्यमपदलोपि समासः) or लीलया विहरतीति, लीलविहारिणी च सा हरिणी (according to the commentary which

reads विहारि हरिणी) वंशः (1) bamboo (2) race. विलासप्रिया साल-भञ्जिका = विलाससाल भञ्जिका मध्यमपदलोपि समासः। सालभञ्जिका a doll. रुधिरतरङ्गिणी a river of blood. दोहद desire दुर्ललिता uncontrollable. षण्ड a group. शिखण्डिनी a peahen. भ्रमणमेव विभ्रमः तस्मिन् सिंहीम् असिधारा (sharp edge of a sword) एव जलं-तस्य कमलिनीम्.

वीराणां...बभूव The literal meaning of पुनरुक्त is repeated. But here it is used in the sense of wearisomeness. स्वार्थविमुखः Who is careless about his own purpose. Ref. Stanza of भर्तृहरि-‘एते मत्पुरुषाः परार्थवटकाः etc.। पर्यस्तः Past pass. of अस् with परि high tide of the milk ocean. सत्त्वोत्कर्षेण By the excess of your courageous spirit. असाधारण्या is the popular reading = uncommon. भट्टारक a title affixed to proper names, indicating respectability. सूर्यश्चन्द्रमाश्र = सूर्याचन्द्रमसो The lengthening of सूर्य in द्वंद्व compound is due to Panini's Sutra. ‘देवताद्वन्द्वे च’। ‘उपचीयमानऋद्धेः’ is the best reading. P. 47. सत्ये त्यागे धैर्ये च शौण्डाः शुचि (pure) Cf. Manu. ‘योऽर्थे शुचिः सहि शुचिः न सृद्धारि शुचिः शुचिः’। At the end of compounds प्रकाण्ड means excellent. प्रशस्ताः पुरुषाः पुरुषप्रकाण्डाः—(नित्यसमास). तयाणां भुवनानां समाहारः त्रिभुवनं though this is द्विगुसमास because this is पात्वादि here डीप् does not appear which will make it त्रिभुवनी। विजिगीषुः a warrior.

भूमिपा...त—अतिमात्रं Very much. फल्गु चेतः येषां तेषां feeble-minded. अदूरव्यापिनः not far-reaching. असंभावितं Unexpected. तुला a scale-pan. लघ्वी प्रकृतिः यस्य सः (1) weak natured (2) light. कार्यस्य लवः तस्य उपपादनमेव उपयोगः तेन, प्रत्युपकारदुष्प्रवेशाः Not affected by obligations in return.

तथो...विवेश—गन्तुं इच्छुः जिगमिषुः अन्तेण (tears) सहितं सास्त्रम् तेन. ‘तात किं ब्रवीमि’ is the proper reading. In the nine sentences following, Bhairavacharya examines the propriety of the parting words that he must utter. He finds all of them unsuitable for the occasion. व्यतिरेकेण पृथग्भावेन

differentiation, गृह्यता...णम् If I say accept this body of mine, it would imply a differentiation between our bodies, whereas they are not different but one and the same. अप्रत्यक्षम् invisible. कारणा = नरकम् hell. स्वार्थेषु निष्ठुरः one who is obstinate and remorseless in his own affairs. सीमन्तित divided on both sides ग्राहितः विनयः यस्य सः to whom modesty was taught.

नर...क्षीणं भूयिष्ठं यस्याः सा. सावश्यायशीकरे with drops of snow. 'अवश्यायस्तु नीहारः' इत्यमरः 'शीकरोन्मुकणः स्मृतः' इत्यमरः कुमुदस्य-निद्रां वहति causing the sleep of the lily. It is believed that the lily will close its petals during day time. ङडे cool तुषारस्य लेशाः सन्ति अत्र तुषारलेशिनि. चक्रवाकचक्र a multitude of चक्रवाक birds. समुन्मीलन्तीषु bloomed; opened. उज्जिह्वाः (awaken) पक्षिणः यस्मिन् तस्मिन् । मृदुपथैः लासिताः (= नर्तिताः) लताः यस्मिन् तस्मिन् Where (in the forest) the creepers were made to dangle by the soft breeze. रसत्सु (locative absolute) making noise. अन्तर्बद्ध confined inside (a lotus) उज्जिह्वान rising up. Present part. of हा with उद्, प्रोत्सार्धमाणासु as if chased. श्यामा (night) एव लताः तस्याः कलिकासु (buds). The stars that were seen crowded in the west are described as buds grown on the night creeper. कुसुमधूलिविचक्षुरित coated with pollen dust. धूसरीभवति becoming grey. (locative absolute). तारामये मृगे मृगशीर्षनक्षत्रे. The shape of this star Mrgasirsha is like that of अंकुश (goad) of an elephant.

शार्धे अनुरक्तः सिधेवाते Perf. III pers. Sing of सिन् to serve. मनोरथातिरिक्त beyond imagination. निष्कृष्टं मण्डलाग्रं याम्यां तौ with drawn swords. जरासाङ्गमतुः attained their old age.

THE END.

# HARSHA CHARITA

## THIRD CHAPTER

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S. Kings, who look upon their own Varshas (large tracts of country) kindly and favourably and who have many devoted followers as their subjects, arise like good seasons (which, on account of seasonable rains, have an agreeably moist climate and which yield plentiful crops of rice) because (only) of the merits of the people.

S. To do a good turn to the good, to see the Goddess of Plenty, to roam about in the heavens—and to hear about the lives of great men—which active mind will not be (interested) ?

Now, when the clouds have become scarce in the heavens, and when the *Chakras* birds are (consequently) in distress, when the *Kadamba* ducks cackle aloud, when the season is hateful to the frogs, when the sea-fowl have lost their high spirits ; when the *Hamsas* journeying (back from the Manasa lake) are all of them welcome guests (of the season) ; when the sky is like a clean white sabre ; when the sun is radiant and the moon, with the brilliant clusters of stars, shines pure (unclouded and bright) ; when the rainbows are all gone and streaks of lightning flashes are no longer to be seen ; when (the season) is opposed to (the continuance of) Vishnu's (long) sleep ; when the waters flow limpid like *lapis lazuli* ; when the light (fleezy) clouds roll on like passing mists and leave Indra idle ; when the *Neepa* trees close (their eyes) and the *Kutajas* bear no fresh flowers ; when the *Kandala* plants show no flower-buds ; when the red lotuses are in bloom and the blue lotuses drip.

honey ; when the water-lilies delight (all hearts) and the nights are rendered cool by the *Chephalika* flowers ; when the jasmine fills (the air) with delightful fragrance ; when (all) the ten directions are radiant with the *Kumuda* flowers in blooms ; when the breezes that blow are grey with pollen from *Saptacchada* (*Saptaphana*) flowers ; when lovely clusters of *Bandhuka* flowers blow at eventide shedding a sudden splendour (all around) ; when the *nirajana* ceremony (of waving lit camphor) is performed for the horses and the uncontrollable elephants ; when the herds of oxen are in exuberant spirits ; when the regions of mud and mire narrow down and newly formed sandy islands dot the river banks (like the tender shoots showing on a plant) ; when the sheaves of wild rice (*Syamaka*) ripen and dry up ; when the pollen gathers in the *Priyanga* buds ; when the rinds of the cucumber grow hard ; when the rushes bear flowers and (appear to) smile ; in the commencement of the autumn (Sarad) season, Bana started from the presence of (his) king to see his relatives and reached that Brahmin settlement (*Brahmanadhivasa*) again. Highly gratified with the happy news of his having obtained favours from the king, his kinsmen came forward to congratulate him. And, step by step, he rejoiced immensely in the company of his many relatives, paying his obeisance to some and being paid obeisance to by others ; being kissed by some on his head, and smelling (with affection) the heads of others (in turn) ; being embraced by some and embracing others, being blessed with greetings by some and blessing others. After the elder persons (who deserved honours) were seated, he occupied a seat brought by his flurried attendants ; and being seated, he was immensely pleased with the attentions of welcome, which began with offerings of flowers (*Charcha*), and pleased at heart, he inquired about them all." Have you been happy

all these days ? If the sacrificial rite performed without (any) obstacles and in a proper manner to the satisfaction of the circle of the (twice-born) Brahmins ? Do the sacred fires accept oblations offered in the ordained manner with correctly pronounced *mantras* ? Do the (initiated) boys pursue their Vedic studies at the proper seasons ? Is the practice of the Veda continued without break day by day ? Is the same old attention paid to sacrificial love ? Have you the same (old) gatherings for the elucidation of (knotty problems in) *Vyakarana* (the Science of Grammar) where great interest was (shown) in the daily discussions by persons emulating one another ? Have you still the old *Pramana Goshti* (the Logic Association) which disregarded all other work ? Does the same fondness for the *Mimamsa* continue, which dulled the sense of delight in other *Sastras* (Sacred Sciences) ? Have you the old poetic recitals when it rained new and neatly turned expressions of nectar ?”

And they told him “*Tata*,” (a term of endearment towards a younger person). In what measure have we to do with happiness, who have the sacrificial fire alone for a friend, for whom studies constitute a constant recreation and who are easily contented ? So long as the King protects by (the strength of) his arm long as the body of the King of Serpents which protects all the worlds, we are indeed always happy; especially, when you occupy the cane-seat by the side of the Great Monarch, casting aside (your) indolence ? We have all such varied activities as are fit for Brahmins, and as are according to our abilities, according to our means and according to the seasons.” And entertained by such talk, by court news, by reminiscences of the sports of the past days of child-hood and by recitals of what happened in the good old days, he spent a long while in their company ; and then, getting up at noon, he per-

formed the usual rites, and sat down; all his kinsmen surrounded him, who had dined (in the meanwhile). Just then came *Sudrushti*, the reader of books; who wore a pair of white silk clothes cut out of the same piece and of the colour of the outer corners of peacock's eyes; who had made a *Tilaka* mark (on his forehead) with *Gorochana* and with the holy earth to whom he made his obeisance at the termination of his bathing ceremony; whose tuft of hair was greasy with *til* oil and *myrobalan*; whose short tuft of hair was resplendent with a thick bunch of flowers which kissed it, the red colour of whose nether lips shone all over with a single chewing of betel; whose eyes shone with the use of collyrium applied by a tiny smearing rod; who had only just then dined; and who (on the whole) bore a reverent Aryan physiognomy; and he sat down on a chair not far away (from Bana). And after keeping quiet (standing) for a while (*Muhurtam*) he placed on the desk made of reed stalks (*Salakayantraka*) placed before him the book, the twine (which bound the leaves together) round which, was just then unwound and which appeared yet to be wound by the rays of his thumb-nails as by the fibres of lotus stem and behind him he assigned places nearby for the *Mādhukara* and the *Paravata* who played on the bamboo reed; and then turned over to the inset leaf which marked the place where the morning reading was left off; and taking up (in his hand) a light sheaf consisting of a few leaves, he appeared as if he performed ablutions for the letters (*Akshara*) by washing off the inky dirt on them, with a gleam of his teeth and as if he worshipped the *Grantha* (manuscript) by an offering of white flowers; and carrying away the hearts of his hearers with his music and the sweet modulations of his voice (*gamakas*), as if by the tinkling sounds of the anklet of *Sarasvati* who resided in his mouth, he read the *Purana* story told by *Voyu* (*Pavamana*.)

When Sudrishti was thus reciting in a voice full of melody and delightful to the ear, the minstrel Sucheebana who was nearby recited this couple of Arya verses, accompanying tunefully and in a high-pitched voice (*Tara*) the modulations of the melody.

(S) "As it is sung by sages, as it is overful (of sweetness), as it is pervading the entire world and as it is holy and pertains to Pavana (*Vayu*), this Purana appears to me to be not different from the life of Harsha" (which is sung by sages, which surpasses the life of *Prithu* and which is celebrated throughout the world and which is purifying in its influences).

(S) "This music which proceeds from the lovely throat (of Sudrishti) and which is great because it follows the path of Bharata (the father of music and dance) which is accompanied by clear *Karana* (or *Tala*) and the tunes (or *svaras*) of which accompany the flute; this music resembles Harsha's sovereignty, which has its title traced by descent, which has its documents of title clear and which is extensive, because it covers the entire region of Bharata-varsha. On hearing this, the four sons of Bana's paternal uncle, according to previous arrangement looked at the faces of one another as if desirous of saying something and the fleshy portions of their cheeks shone white with ambrosial smiles. They were Ganapati, Adhipati, Tara-pati and Syamala. Their forms were like Brahma's four mouth-lotuses which were pure because of the study of the Vedas. Their faces (which were delightful because of the recital of the Sama Veda) were like the *upayas* (or, methods) which were delightful because they began with the application of Conciliation (Sama).

In the world (*Loko*) as in grammar (*Vyakarana*), they were men of affable manners; they accepted the holy

injunction (of their preceptors); they were entrusted with the positions of preceptors (in turn) and they were well versed in the science of good conduct; they were great because of the practice in the accumulation of merit and they had attained to the name of *Sadhus* and they spoke commendable words; their *vruttis* (commentaries) were lucid; their *Vakyas* (or *vartikās*) had caught the meaning of the *Sutras*; they were well versed in the weighty commentary called *Nyasa*; they were well-acquainted with the *Nyaya* (rules of logic mentioned in the *Mahabhashya*); they were masters in the exposition of the excellent work *Sangraha* (of *Vyadi*) and they had attained to a mastery of idiomatic speech. They were well informed about the lives of the royal sages of old and had their minds chastened by (a study of) the *Mahabharata* and were well acquainted with all legends (*Itihasās*); they were very learned, they were great poets and they were very anxious to know about the lives of the *Mahapurushas* (great heroes); they were never wearied of their thirst for the elixir, viz., the delight of listening to notable sayings; they were first and foremost not only in age but also in the art of speech, in reputation, in asceticism, in an assembly, in lusture, in personality, and in a sacrifice. Then Syamala, who was the youngest among them and who had long eyes like the petals of a lotus, who was loved by Bana more than his own life (*vital breaths*) and who had subdued (his senses), spoke in a friendly manner with his face-moon bathing the (four) quarters in the moon-shine of his teeth, having been permitted by them (his brothers) by signs. ‘*Tata* Bana, the Moon (The Raja of the twice-born) took away his preceptor’s wife; Pururavas coveted a Brahmin’s wealth and (consequently) lost his dear life and *Ayus* was separated from him. And (King) Nahusha became a great libertine (a big serpent)

because he coveted another's wife; King Yayati, permitted to take the hand of a Brahmin girl (Sarmishta in marriage), fell (from the righteous path); also eventually from Heavens when his merit was exhausted (King), Sudyumna became completely a woman (became attached entirely to women as if he was one of them); King Somaka's mercilessness in killing all animals (in sacrificing his son Jantu is well known throughout the world; King Mandhata with his sons and grandson went to the nether world (Rasa-Tala) because of his desire for fighting (archery) (went even to the nether world on account of the hardship caused by begging); king Purukutsa did an ignoble act on the mountain maiden (was overcome by love when on the river Narmada even when he was engaged in penance); king Cuvalayasva did not give up the maiden daughter of Asvatara (a serpent) because of his association with the world of libertines (because of his being taken to the snake-world) (King) Prithu (foremost of men) was the first among wicked men as he fought the earth and defeated her; when king-Nriga became as a chameleon, there was observed (the mixture of colours) confusion of caste. King Soudasa's subsisting on human flesh, (wandered over the earth) caused the earth to be agitated (because she was not protected by him.) Bali defeated Nala (as he had conquered his senses as he had not mastered the Secret of dice.) King Samvarana lost his heart to the daughter of his friend (to Tapati, a daughter of the sun.) King Dasaratha lost his life because of his infatuation for his fair beloved (because of his excessive love for his dear Rama.) King Karthavirya met his death because he caused harm to cows and Brahmins (because he troubled a Brahmin Jamadagni for the sake of a cow). Rama did not give up his father's daughter (Janaka's daughter, Sita) because his heart was overwhelmed with love. Marutta was not

respected by Devas or Brahmins although he performed Bahu-Survarnaka sacrifices (he was not honored by Brihaspati's officiating at his sacrifice). Santhanu being left alone in the forest, and deserted by his army wept aloud in dire distress (being left alone by his beloved River Ganga cried aloud because of his excessive attachment to her); (King) Pandu lost his life, overcome by the sentiment of love in the middle of the forest like a fish in water overcome by the juice of the Madana (*Datura*) plant (placed on the fishing hook.) And Yudhishtira, his mind distracted by excessive fear in the battle-front, transgressed the truth; despondent at heart through fear of the prowess of his preceptor Drona in the battle-front swerved, from the truth. Thus, from that time (*Krita yuga*) to this except in the case of Harsha, the king of kings and lord of all the *Dvipās* (continents) kingship has not been stainless. And about this (king), many marvels are (being heard) told. Thus, indeed, here (the mountains which had wings and moved about were made motionless as by Balajit (*Indra*) i.e., the kings who were allied together, and advanced against him, were made powerless by this victor over armies. Here again, as by the Prajapati (*Brahma*), the earth is placed over the hood-range of the Serpant *Shesha*, so by this king mercy was shown to the circle of the rest of the satraps. Here, fortune (*Lakshmi*) was made his own by this most excellent person by putting to rout the king of Sindh (as *Lakshmi* was made his own spouse by Vishnu churning the majestic ocean). Here by this strong man was abandoned the big elephant which had caught (by its trunk) Prince Kumara (as by Bali was liberated, the big serpent Vasuki which had wound itself round the Mandara mountain.) And here Prince Kumara was crowned by the Lord Sri Harsha (as Shunmukha was ordained as commander-in-chief by *Indra*. Here his prowess was made well known by the king who felled his enemy at a single stroke-

as by Lord Shunmukha the weapon. Sakti was made famous as he killed his enemy by a single stroke (of that weapon). Here by this lion among men, his might was made manifest by killing his enemy with his own hand (as the might of the Man—Lion was made obvious by his tearing his enemy *Hiranya Kasipu* asunder with his own claws) By this Supreme Lord tribute was obtained from the fortress (in Nepal) on the Himalayas, as the hand of Durga Devi, born of the Mountain of Snow, was accepted in marriage by Siva (Paramesvara). Here by this lord of the world, chieftains were assigned to the frontier regions entrances to the (eight) regions-as Brahma had placed the eight Lokapalas at the ends of the earth) and all the treasures of the earth were divided among the Brahmins by this lord of the world, as the entire world was apportioned by Brahma among the first kings. These and similarly great endeavours are seen (in the case of Sri Harsha) as great primeval beginnings were noticed in the first Krita Yuga ; wherefore we desire to listen to the life of this pleasingly named hero who is an embodiment of the accumulation of merit (Punja), from the very beginning in the order of his descent from his ancestors. For a very long time we had been desirous of hearing it. The virtues of the great attract the harsh and unappreciative even of the vagabonds like magnetic gems the hard and useless bits of iron, not to speak of the naturally soft and appreciative (minds) of others : to whom indeed will there not be interest (eagerness) to listen to the story of this (King), which is a second Mahabharata. May your honour narrate (the story). May this Bhargava clan become all the more purified by this (our) sanctifying attention to the story of the holy and saintly king. And Bana smiled and said : *Arya* †(Sir), what you said does not accord with reason. (It is not reasonable to expect me to do justice to the tale). I

consider that the curiosity of your honours will not be satisfied. Those who are eager to gain their own objects are generally devoid of the power to calculate what is practicable and what is not. I consider that the mind of even the great take away (the quality of) discrimination when it is attracted towards the virtues of others and is overpowered by the thrill of joy of listening to the stories about persons dear to them). Note, Sir, 'where is the mind of an untaught child which is of the size of an atom and where the life of the Lord which pervades the entire universe, where are the few words (of a language) circumscribed as they are by Varna and Vritti (letters and word formation) and where his virtues which are beyond enumeration; this is beyond the range of the Omniscient (or of the Buddha); it is beyond the reach of even Vachaspati; it is too weighty for speech (Sarasvati); how then in the case of a person like us? Who indeed can describe his life fully, even if endowed with a hundred (normal) human lives. But if your interest is only in a portion of the story we are ready; and where else will this tongue which is light with a knowledge of a few words be put to good use. Your honours are the audience; and what is described is the life of Harsha. What else (is needed)? The day is almost ended; and the Sun God, who is resplendent as with the matted locks of tawny rays when declining in the west has merged in the mass of evening glow. like the reverend Rama of the Brighuimily (whose matted locks of hair hang behind emitting tawny rays and who has bathed in the five big blood-pools of Samanta, red like the colour of sunset). So I shall narrate (the story) to-morrow." All (of them) replied "Be it so." Then soon afterwards he got up and went to the River Sone.

And then—when the day was closing and was lit with sunlight delightful like the cheeks of the Malwa lady, red

with the intoxication of wine; when the sun, exceeding red because of the closing of the red lotuses, hung kissing the (evening) dusk, when darkness followed swiftly across the sky like the buffalo of Yama (the God of Death) in the wake of the horses of the Sun-God's chariot; when gradually the bark garments which were hung from the roofs of the huts of the resident ascetics were removed along with the patches of red glow of sunlight (which fell on them), when the sky was filled with the smoke from the *agnihotra* (offerings) which remove the sins of the Kali (age); when the sacrificing priest was in Niyama (the ordained rules) keeping the vow of silence; when the wives (of the residents) were strolling about, amusing themselves in their hour of recreation; when before the tawny coloured cows (whose milk was used) for *Homa* (daily sacrifices) *Syamaka* sheaves were strewn (as food); when the *Vaitana* fire was kindled; when the ascetics who wore *jata* (matted hair) were seated on holy Vishtaras (seats) wearing the hairy skins of black antelopes; when the young students were engaged in *Japa*; when the groups of *Yogins* seated in the Brahmasana (yogic) posture were engaged in meditation; when innumerable disciples ran up at the clap of hands (by their masters); when with the permission of the lazy old *srotriyas* (Brahmins learned in the Vedas), sensualists and newly initiated boys mumbled the texts disconnectedly and worshipped the *Sandhya*; when the splendours known as the stars emerged in the sky and when the commencement of evening twilight (Pradosha) was reached, he (Bana) came home and sat amidst his friends and relations in the same old Goshti (hall). And when the first Yama (or part) of the night was spent, he went to the bed prepared (for him) at the house of Ganapati. And that night was somehow spent by all the rest of them eager, like the many lotus flowers awaiting sunrise, and sleepless although they closed their eyes.

Then in the fourth Yama of the night the same bard awoke and sang the (following) couple of verses :—

The horse paws the earth with hoof, rising from its bed and neighing gently and stretching its foot behind and elongating upwards its body which was stretched by bending its spine, resting with its bent neck—its mouth on its chest, tossing its mane which was grey with dust (as it lay down sleeping) and with its nostrils stretched and constantly moving about on account of its desire to grasp at fodder.

(2) Bending its back, bringing its loins near its (bended) mouth; making its back bend sideways; striking with the waving tuft of its forehead the particles of dew that dropped down; with its conchshell ears were covered with curls of hair, the horse rubs with its hoof the corner of its eye which is inflamed by irritation during sleep and where tiny bits of chaff are caught in the eye-lashes.

On hearing this, Bana left off sleeping and got up (from the bed) and washed his face and worshipped the Goddess *Sandhya*, and when the Sun-God has risen, he came and remained in the same place (as before) after using betels. In the meanwhile, all his agnates gathered there and sat round him. And this (Bana) also, knowing as he did their desire by their previous talk, began to narrate before them the life of Harsha.

“Listen: there is a certain region Sri Kantha by name; which is the abode of those who do *Punya* (or meritorious acts) like the abode of Vasava (Indra) descended on earth; where the caste system remained in an unalloyed and pure state as it remained in the *Krita Yuqa*; where the fields when broken up by the ploughshare were celebrated by the bees which sang as it were in praise of the excellent qualities of the soil, when the fibrous stems of

the land lotuses that abounded were uprooted by the ploughshares ; where the series of Pundra sugar cane plantations were unbroken, plantations which appeared as if they were fed by the clouds which drank at the Ocean of milk ; where in every direction (even) the boundaries were covered by heaps of grain as if by rare hillocks which were separated by the watchmen of the threshing floors (from one another) ; where the ground was thickly covered with beds of cumin (jeeraka) plants watered by the pots of the—water wheel (Ghati) ; which was adorned with crops of rice, even beyond the limits of the paddy fields ; in whose uplands were fields where wheat cultivation was interspersed with patches of *Rajamasha* crops which were ripe to bursting and shone yellow on account of the split pods of the *Rajamasha* bean ; whose forests were rendered white by herds of cows which were charming because of the tinkle of bells bound round their necks and which grazed to their satisfaction on the tender *Bashpa-chedyā* grass (so tender as to be cut by tears) and which dropped milk (from their udders) all about them as if the Ocean of milk had been drunk by the bull of *Siva* who kept it scattered in divers places in fear of indigestion, cows which wandered about in the forest protected by singing cowherds who rode on the backs of buffaloes and followed by sparrows which were greedy of (devouring) the swarms of flies about them ; whose districts were dotted by thousands of the black antelopes as with the eyes dropped by Indra (*Satamanyu*) blinded by the smoke arising from the (Homa) fires of varied sacrifices (Makha) ; whose regions shone like the entrances to the city of *Siva* which were white with the ashes smeared on (the Pramatha Nathas) the hosts of *Siva*'s followers, because these (regions) were rendered white with the white pollen blown from the *Ketaki* forest ; where the outer surface of the earth (*Kasyapee*)

near the villages was rendered green (*Syama*) by the vegetables and plantains; in whose outskirts were seen at every step caravans of young camels and groves of pomegranate trees forming attractive avenues with fruits which burst on ripening and showed red fruit seeds as if the redness of the beaks of parrots had lingered in them and with flowers which resembled the cheeks of monkeys which had climbed up those trees, and with *Mandapas* (bowers) of vine plantations resembling water-pandals besmeared with juice of the hand-pressed *Matulingi* (citron) leaves; where the dust (on the feet of the travellers) was wiped off by the tender leaves of the *Peelu* plants; where the *Kumkuma* (saffron) filaments constituted offerings of flowers which could be accepted (by the travellers) according to their own sweet will; where *Amirta-rasa* (nectar) was freely given by the forest nymphs and where travellers had pleasant sleep after drinking the juice of the fresh fruits which was rendered attractive by groves, where forest rangers drank the juice of cocoanut fruits and where hosts of travellers deprived the date palms of their fruits; and where the *Golangula* monkeys licked the sweet juice of date palms and where the *Aruka* plants were torn to pieces by the *shakoras* (partridge) with their beaks; where the glades in the midst of forests, were not void (barren) of sylvan pools which formed the resorts of hundreds of travellers and which were encircled with avenues of tall *Arjuna* trees and which were muddy at the water edges because of the descent of herds of cows (or drinking water) which were full herds of cows and caravans of camels under the protection of camel-boys; where wandering herds of mares were seen in every direction roaming about according to their sweet will smeared with the juice of saffron plants crushed to pulp under their feets as if to entice the horses of the Sun-gods

and where with their up-turned nostrils and mouths the mares inhaled the wind for the purpose of producing capacity for speed in the embryos lying in their wombs ; where the spaces were rendered bright by fires as by hosts of swans although those spaces were continuously dark because of the smoke that arose from the sacrifices ; whose vast resources were acclaimed by the living world as if by peacocks intoxicated by the beating of *murajas* (drums) in a musical concert ; which was graced by people of excellent qualities as by pearls white like the rays of the moon ; which attracted all sorts of guests like big trees with an abundance of fruits coveted by hundreds of travellers (as the country gave them in abundance the objects of their desire) ; which was protected by village headmen who, clad in garments of deer-skin bearing the fragrance of musk, resembled the hillocks at the foot of the Himalayas ; which was adorned by pools of water resembling the naval regions of Narayana because thousands of excellent Brahmas (or Brahmins or birds) sat there (in meditation) ; and which filled all the quarters of the earth with plaudits as loud as at the commencement of the churning of the Ocean of Milk when the lands were washed by the flood of milk which was being churned.

Where erroneous doctrines (and weak eyesights alike) ceased to exist as if washed off by the rain of tears caused by the smoke of the Triple Fire ; where sinful acts were not to be seen as if they had been burnt by the burning of the bricks for the construction of altars ; where wickedness was riven to splinters as when the piece of wood for the Yupa (the sacrificial pillar) is shaped by cutting with an axe ; and the admixture of castes (or colours) ceased as if washed clean and white by the showers from the clouds of smoke from the sacrificial fires. And whence Kali (Evil) fled as

if gored to pieces by the horns of the many thousand cows given (to priests at sacrifices); and misfortunes were frustrated as though they were cut up by the numerous chisels which were used in cutting stones for the temple of the gods; whence calamities fled away as before the tumultuous uproar caused by the making of Mahadana (munificent donations) and diseases were wiped out as if they were consumed by thousands of blazing kitchens in the *sattras* (sacrifices); and where untimely deaths did not approach being afraid, as it were, of the loud noises caused by the auspicious drums beaten at the marriage of bulls; whence the plagues had departed as if they were deafened by the perpetual Brahmic chants; where evil did not hold any way as though it was defeated and overpowered by the reign of Dharma (Virtue).

And there in a country of this character was a district called Sthanveesvara, which, being charming with the delightful fragrance of flowers of many attractive gardens was like the commencement of the earth's youth which is charming with the delightful fragrance of flowers which delight the several sweethearts; which being adorned with many thousands of she-buffaloes reddened by crushing the saffron appeared like the zenana of Dharma (where Virtue was pleased to roam) adorned with many thousands of his queens decked with red crushed saffron; where the countryside was white with the gentle fans of tail-tufts of the Chamara deer shaken by the breezes, as if the place was a part of the kingdom of the gods which was white because hundreds of gentle fans made of the tail-tufts of the *chamara* deer were waved by the gods; which with the ends of the ten quarters lit up by thousands of blazing sacrificial fires appeared as it was the (forward) encampment of tents of the (coming) *Kritayuga* (Age of sacrifices or the king); where the alaying of all evil tendencies

was brought about by the contemplations of the Brahmin sages seated in the Padmasana (posture) as if it were the Brahmaloaka (or the heaven of Brahma) where all evil had been removed by the contemplations of the many Brahmas seated on lotuses; which being full of hundreds of rivers of noisy flow (and of hundreds of mighty armies which made tumultuous noise) appeared to rival, as it were, the land of the Northern Kurus; which appeared as if desirous to excel the Tripura by the fact that all its people did not know the pain caused by Siva's arrows (as all the people were unacquainted with the harassing demands of the king and were unaccustomed to solicit favours from their lords); which appeared as if it were a representation of the Moon-World (on earth) as it was white with the rows of white houses smeared with *Sudhārasa* (nectar or whitewash); which, with its courtyards filled with the jingles of the jewels of handsome and fascinating women flushed with wine, appropriated to itself the name of the City of Kubera as it were.

Which was considered as a penance-grove by the *munis* (or silent sages); as the temple of Love by courtesans; as a music hall by the *Lasakas* (dancing Bards); as the city of the God of Death by the enemies; as the land of the Ghintamani (the jewel which gives all that is desired) by the mendicants; as the land of the heroes by those who live by the use of weapons; as the house of their preceptor by students; as the city of the Gandharvas by the musicians; as the temple of Visvakarma by the scientists; as the land of profit by the merchants; as a gambler's hall (where fortune can be made by uttering a few words) by the soothsayers; as an assembly of *sadhus* by good men; as an adamantine cage (place of refuge) by the refugees; as a voluptuarie's club by wits; as the developed result of meritorious acts by travellers; as

an Asura's den (a ruine) by people who are mad after money; as a *sakya* (Buddhist) monastery by contemplative minds; as the city of the Apsarasas by lovers; as a big festival assembly of the itinerant actors; and as a shower of gems by Brahmins. Where young women had the gait of elephants (resorted to *Matanga* or *chandala* lovers) and yet were of good conduct; they were of fair (*Goura*) colour and (unlike the Goddess Gouri, who does not delight when Bhava is absent) they delighted in Vibhava (or riches); they were handsome (dark) and were of the colour of red lotuses (they were like nights, but loved lotuses nevertheless); their faces were bright with white teeth (their faces were pure like faultless Brahmins) and their breaths were pleasant like the fragrance of wine; and their limbs were soft and lovely like *Sirisha* flowers and their figures were as attractive as the Moon (were as hard as the Chandrakanta stones); they could not be approached by libertines, and wore petticoats (they were female serpents wearing sloughs and yet could not be approached by serpents;) their glory as wives was great (they had the riches of large hips) and they had slender waists (they were counted among the poor); they had beauty (the taste of salt) and spoke sweetly (they had the name of sweetness), they were not intoxicated,) and their love shone clear (they had their love excited by wine); they were free from curiosity (they did not wear the amulet of marriage thread) and were clever (were grown up); where the eyes of young women alone constituted a natural decoration of lotus wreaths and the garlands of lotus petals were a burden; the reflections of the black tresses of hair alone on the smooth surfaces of their cheeks were sufficient ear-pendants that caused no trouble (to gather and place in the ear-lobes) and the tender shoots of the *Tamala* were (weary) repetitions; love-tales formed excellent ornaments for the ears and *kundalas* were mere pompous appendages; (their) cheeks alone were perpe-

tual radiances and the jewel lamps at nights were merely for the sake of (*viṭhava*) grace; the crowds of bees attracted (towards the faces) by their breaths were lovely veils enough and the veils (were worn only in order that they may be) in accordance with the practices of ladies of good families; their voice alone was sweet Vina, beating the strings (to the instruments) being for outside display; their smiles alone were fragrances excelling *surabhi* and the perfumed *karpura* dust served no purpose at all; the attractive colour of their lower lips was a super-brilliant cosmetic and the saffron cream (applied on those lips) was devoid of its qualities and a blot on their loveliness. Their arms alone were exceedingly lovely wands for playfully striking (one another) and the lotus stalks served therefore no purpose; drops of sweat, warm with the ardour of youth, were fine ornaments on their breasts and the pearl garlands were mere burdens; (their) laps alone were broad crystal slabs for their lovers to rest themselves and the raised jewelled seats in their houses were therefore there for no reasons; and the string of bees which clung (to their feet) mistaking them for lotuses and humming (there), were sufficient feet-ornaments and the *Indraneela* (emerald) anklets were in vain. And the domestic *kala-hamsas* (swans) which were summoned (to their sides) by the sound of the anklets were by themselves fit companions in their walks and the attendants served as mere indicators of their high positions.

And there in that district lived a king, Pushpabhuti by name, who wielded a bow which supported all castes as though he were Indra himself who wielded (the bow possessing all colours) the rainbow; being by nature well disposed, he was like *Meru* in *Kalyana Prakritita* (being made of gold); attracting graces towards himself, he was like *Mandara* in *Lakshmi Samakarshana* (drawing out Lakshmi out of the ocean of milk by churning it); in propriety of conduct, he was like the Ocean (which does not transgress

the shores) ; like Akasa (or ether) itself (in being the source of sound), being the cause of the noising abroad of his fame; like the Moon in the accumulation of Kalas (branches of knowledge or digits) ; like the Vedas themselves (whose words are self-existent and not man-made) in *Akritri-malapatva* (the quality of saying what is not falsely concocted); like the earth herself in supporting the world of life ; like the Wind himself in (*Sarva-Parthiva-Rajo Vikara-harana*), wiping away the pride of prowess of all kings (in blowing off all manner of dust particles) ; weighty in words (or a Brihaspati in speech) ; as valourous as Prithu (or with a broad and expansive chest); a Visala (Bodisatva) in mind (or broad-minded) in austerities; a Janaka in austerities (or the father or cause of the performance of many austerities); in effulgence a Suyatra (or powerful with an excellent army); in counsel a Sumantra (or secret about his good policy); (wise in the assembly) or a Budha in assembly ; (white and spotless of fame) or an Arjuna in fame; Bhishma in (wielding) the bow (or terrible with his bow) ; a Nishada in build (or hard and solidly built like a mountain); (killer of his enemies in battle) or a Satrugna in war ; a *Sura* (a hero or a Yadava prince) in conquering heroic armies (or in annexing the country known as Surasena); (clever in doing good deeds for the subject people or) a Daksha Prajapati in the creation of a race ; and therefore appearing to have been created out of the accumulated excellences of all the first kings ; who, being as it were emulous of the fact that this earth was created by Prithu, made the earth his Queen ; (or emulous of the fact that this earth was made a cow by Prithu, made the earth a she-buffalo). Indeed, the minds of great men are by nature free, and follow their own tastes (or inclinations ; so, without being taught by any body of his own innate nature beginning from (his) very childhood, he had great devotion and turned away from other deities, towards Lord Bhava (Siva), who is easily

reached by devotion, who sustains the worlds, who is the source of all life and who roots out wordly existence (for his devotees). He never had his food even in a dream without performing the ordained worship of the God who has the Bull as banner (Siva). Having become a devotee of Pasupati, who is uncreated, who never gets old, who is the father of the Gods, who is the enemy of the Asura City, who is the Lord of innumerable hosts, who is the husband of the mountain's daughter and who is worshipped by falling at his feet by the entire world, he considered that the three worlds were void of other deities. The natural mental disposition of the followers was according to the mind of their master.

Therefore, in every house was worshipped the God with the cleaving Axe (Khanda-Parasu); and in that holy land, the breezes blew (pregnant) laden with the fragrance of the abundance of Guggula (resin) which melted in the sacrificial fire-pits, and dropping sprays of milk used in bathing (the idols of Siva) and lifting up garlands of tender leaves of the Bel tree (which were used in worship.) And the citizens, the dependants, ministers and the great chieftains (*Mahasamantas*) who have been conquered by the strength of his arm and made to pay tributes (all alike), served him with presents offered personally and through messengers, (only) of things appropriate to the worship of Siva. And it was in this manner that they made his mind rejoice by (giving) as evening Bali bulls (let free in evening worship) which were white like the peak Kailasa, whose horn-tips were decorated with winding leaves of gold and which were of huge sizes; and by (giving) articles made of gold with the Kalasas (vessels) for bathing (the images) and Ardha-Bhajanas (vessels used in worship) and vessels for incense and clothes in which (ornamental) flowers were woven and lamps on jewelled pedestals and holy threads

(for the idols) and cases for the faces (of the images) made of bits of *manikya* stones of surpassing value, and even the inmates of the zenanas followed his wishes and themselves began to pound rice for offering as Bali : and with their hands resembling tender shoots rendered redder by smearing (with cowdung) the house of God and with the entire body of their followers engaged in making garlands of flowers (for worship.) And so, that king who was a great devotee of Mahesvara heard from his people of the great Saiva devotee Bhairavacharya by name, who was like another God on earth : who himself destroyed (churned Daksha's sacrifice, who belonged to the Deccan (Dakshinatya) and who had covered the (entire) mortal world, as if by many thousands of disciples, by his many qualities which proclaimed the greatness of his rich and varied knowledge. For resemblances in character draw even an unknown person near to one's heart ; wherefore that king bore great devotion even at the same instant as he heard about him (Bhairavacharya) towards that the reverend Bhairavacharya as towards a second Kapardin (Siva) although he (the sage) was yet at a great distance (from the king.) And he (the king) desired and with intense longings to see this (person) by all means .

And then on a certain occasion when the fading day was kissing the (Asta) western mountain, the gate keeper (*Pratihari*) approached the king who was in the inner apartments (*Antahpura*) and humbly submitted as follows) :—

“(My) Lord a (*Parivrad*) wandering sanyasin is at the gate”, and says “I am come to see his Majesty by the orders of Bhairavacharya.” And on hearing it, the king replied with affection “Where is this person ? Bring (him) even here ; and introduce this pereon (into the inner apartments.),” And the gate-keeper acted accordingly. And

before long, the king saw a tall (Maskarin) sanyasin entering; whose arms reached up to the knees; who, though emaciated by (sustaining his body on) arms, appeared as if he were stout because his limbs were made of stout bones; who had a large-sized head; whose forehead was high and furrowed by wrinkles; the hollow spaces beneath whose eyes were fleshless; whose eyes were round and reddish like drops of wine; whose nose was slightly curved; one of whose ears hung low and pendulous (because of a heavy ear-ring); whose teeth were prominent and disjointed like the seeds of a gourd (*Alabu*); whose nether lip was loosely knit like the nether lip of a horse; whose jaw was made longer by (the hanging) chin; whose *Vaikakshaka* garments (an ornamental robe worn over the shoulder) consisted of a *Yoga pattaka* (cloth covering the back and knees of an ascetic while in contemplation) dyed red; and whose upper garment was made by a rag red with dyed chalk with the torn shreds gathered and bound into a knot about the middle of the chest as the passions knotted at the heart's core; on whose shoulder rested supported by his left hand the *Yoga bharaka* (or the baggage of an ascetic) firmly bound at the bottom (root) of the pole by repeated fastenings of roped hair and at its middle was tied the bamboo sieve for examining clumps of earth and on the top flourished the loin cloth and with the alms-bowl inside the basket of date (*Karjara*) leaves and with the water-pot (*kamandala*) placed inside a tripod of three sticks fixed in three planks of wood (fastened together) and on the outside of which (pole) was assigned a place for his (*Paduka*) shoes and on which (pole) held (his) bundle of books (of palm leaves) bound together by strings made of the hems of garments; and holding a seat of cane (matting) in his other hand. And the king received this (person) who approached him, with appropriate rites, and asked him, who had taken

his seat: "Where is Bhairavacharya?" And the (Pari-  
rad) sanyasin who was delighted with the kind words of  
the king told him that he (the Acharya) was near the city  
in a vacant resthouse near the grove on the bank of the  
Sarasvati. And he again said: "And his holiness blesses  
the gracious one (sovereign) with good wishes"—Saying  
this, he drew out of the baggage (yogabharaka) and presen-  
ted five silver-lotuses sent by Bhairavacharya which were  
(inlaid) with gems and which covered the zenana with  
profuse light.

And the king afraid of hurting the love of a dear  
person (the Acharya) and prompted by courtesy (on the  
one hand) and powerless to escape from the meanness of  
accepting (on the other) paused (a while) with his mind  
wavering (in doubt); and yielding ultimately somehow to  
his own excessive affability, he accepted them. And he  
said: "This devotion to Siva which is the cause of  
obtaining all fruits has resulted for us in these fruits which  
are beyond the reach of one's wishes; for, his reverence  
Bhairavacharya, the world teacher, is thus pleased to favour  
us. To-morrow I shall see his holiness", saying this he sent  
away the sanyasin (Maskarin) and greatly rejoiced at the  
news; and next day he rose even at day break mounted  
upon his horse and with the white umbrella held aloft and  
with a pair of white *chamara* fans waved (at either side)  
and surrounded by a few *Rajaputras* (princes) only, started  
to see Bhairavacharya as the Moon (starts to see) the Sun.  
And going some distance he saw another disciple of his  
holiness coming towards him and he inquired; "Where is  
the holy one?". He replied: "He is in the *Vilva* grove  
to the north of this dilapidated temple of the *Matrikas*."  
And proceeding to that place he got down from his horse  
and entered the *Vilva* grove.

Then, he beheld the venerable Bhairavacharya who  
appeared as if he were *Virupaksha* Himself in the midst of

an assembly of *karpaticas* (ascetics) after having already bathed at day break and offered (to the deity) the eight kinds of flowers (used in worship) and after having performed the fire rites; seated on the skin of a tiger spread on ground smeared with the green cowdung and with its outskirts marked by ash-heaps; under the guise of covering himself with a black woollen wrap, practising as it were to dwell in the darkness of (Patala) the lowest world under the apprehension that he might have to go (to Patala) by entering an *Asuravivara* (cavernous mine); smearing the group of disciples (round him) with the lurid glow of lightning from his resplendent body as though by the paste of *Manahsila* (red arsenic) bought at the price of human flesh, binding as it were the *siddhas* (who had attained to supernatural powers) moving about overhead in their vanity and pride of knowledge (*Vidya*) with the coils of the hair, from the matted part of which hung beads of Rudraksha and conch shell; having passed beyond fifty-five in years (as seen) by a few grey hairs on his head; the edge of the hair growth in the front part of whose head had receded because of baldness; the outside of whose ears were hairy; whose forehead was broad and with the slanting forehead mark of ashes creating a doubt that it was the white streak of the skullbone bursting-out of the head, because of the heat of the incense (*guggulu*) burnt frequently over his head; bearing as it were a single long and unbroken eyebrow because of the tawny colour of the eye-brows and because of the contracting of the part between the brows due to the naturally formed wrinkles on the forehead; with the pair of whose exceedingly long eyes, which were somewhat greenish near the pupils like green crystals (*kacha*) from whose red corners were rays spread around and whose middle portions were white and which therefore shone like a rainbow (Indrayudha), he appeared to draw round (him) a big circle (*Mandala*) of many colours and to throw about

him in all directions (Bali) rice offerings to Siva in a series of white, greenish, yellow and red marks; whose nose-tip was bent like the tip of *Garuda's* beak; whose cheeks were narrowed because the ends of the mouth were long gashes; who with his slightly protruding teeth whitened the space in (all) directions by the radiance emerging therefrom and resembling the brilliance of the moon who was the crest jewel of Hara ever present in his heart; whose upper lip was somewhat drooping as if over-weighted with all the *Saiva Samhitas* which were at the tip of (his) tongue; who, with the two crystal earrings dangling from the pendulous lobes of his ears appeared as if *Sukra* and *Brihaspati* were attaching themselves (to those ears) eager to obtain knowledge of victory for gods and for Asuras (respectively); who wore on one forearm a bracelet of iron with several lines of (sacred) thread used in *mantras* wound round with magic herbs and with a bit of conchshell which appeared as if it were a tooth of Pushan broken by *Lord Bhava* and worn by him, on account of his devotion, (to Siva) as an ornament; turning round and round the garland of Rudraksha beads with his right hand as if it were a series of buckets in a Persian wheel drawing water from the well of all *Rasas* (delightful feelings); who with the reddish tips of his thick beard dangling on his breast appeared as if he was sweeping off the heaps of real dust which were inside (or as if he were wiping off the passions of his own, heaped in his heart); who had the region of his chest covered with a circlet of very dense growth of black hair as if (the region was) charred by the burning illumination obtained by Gnana (spiritual knowledge); whose belly was bound by circlets of somewhat discontinuous folds; whose buttocks were protruding masses of flesh; whose private parts were covered by white and holy silk (*kshouma*) loin cloth, with the *Yogapattaka* piece of cloth which shone white like the foam of nectar (*Amrita*) and which wound round in a

circle the dignified *paryanka* posture he had adopted (sitting on his hands with legs crosswise and with a piece of cloth tied round the knees and back) as if with the serpent *Vasuki* who presented himself there on account of the efficacy of many irresistible *mantras* (uttered by him); with the spotless cluster of rays from the nails of the pair of feet exceedingly soft like the petals of a red lotus showing as it were his desire to discover and dig up great treasures from the (*Rasatala*) world below; the soles of whose feet were never abandoned by a pair of cleaned *Padukas* (Wooden shoes) washed pure with water and resembling a pair of (*Hamsas*) swans which had followed him, being acquainted with him when he came on pilgrimages to the holy ghats of the Ganges; who shone having always at this side (*Visakhika*) forked staff (of bamboo at the top end of which was fixed a curved black iron, as if having a goad (*ankusa*) for driving away (God) *Vinayaka* who causes obstacles in the way of achievement of all (*Vidyas*) mystic lore; who spoke not much, who smiled gently, who helped all; who was a celibate from childhood, who had performed excessive *tapas* austerities; whose anger was rare; whose kindness was unrestrained; who shone with noble innate qualities as a great city with (noble ministers or) rich sections of residents (or as the word *Mahanagara*) retains its original accent); who was like Meru with its comfortable shade under the clusters of tender leaves of the *Kalpas* (trees of Paradise); who was like *Kailasa* whose peak was rendered holy by taking the dust of the feet of *Pasupati* as his head was rendered holy by taking the dust on the feet of *Pasupati* who was like the world of Siva with its retinue of the *Mahesvara* hosts (being followed by hosts of (*Sivite* mendicants); who was like the ocean, having washed his body (bathed) in many thousands of rivers (which flowed east and which flowed west) both *Nada* and *Nadi*;

who was like the flood of the Ganges (the Janhavi) pure with many holy ghats because he (also was pure by having stayed in many holy (*Tirthas*) places of pilgrimage; and who was the abode of Dharma (Virtue) the sacred place of truth, the treasure-house of all prosperity, an (entire) town belonging to Holiness, the hall of good conduct, the place where patience dwelt, the paddy field where unassuming goodness was (cultivated), the seat where Propriety stood, the support of Steadfastness, the (embodied) form of Mercy, the abode of enthusiastic Endeavour, the garden of Delightfulness, the palace of Grace, the chamber of Profundity, an assembly of amicable qualities, the birth-place of good feeling and the very god of Death to Evil (Kali.) And Phairavacharya, seeing the King even (when he was) at a distance, moved towards him as a ocean towards the Moon. And with his disciples rising up (from their seats) first (even before him,) he rose up and went towards him (the King) with the gift (*Upayana*) of (*Sriphala*) Bilva fruits (placed before the king) and spoke the (*Svasti*) words of blessing in a (majestic) tone, deep and delightful like the roaring floods of the Ganges issuing out of the ear of the sage Janhu.

And even when at a distance, the King bent down and made obeisance anew offering as it were (in return to the Acharya) more clusters of lotuses (than he had received from him) by the many glances of his eyes which shone whiter and larger with joy; proving that the grace of *Maheswara* has been obtained by him as his resplendent crest jewel dangled about his (forehead when he humbly bowed down his head) which (jewel) appeared to be the growth of a third eye on his forehead; and with bees fleeing from the tender shoots (placed as ornaments) in his ear-lobes as he bent (his head down in reverence), appearing as if he was throwing down

(from his head) away from him what little remained of the dirt of sin which had been almost completely rooted out by serving (Lord) Siva; and the preceptor pointed to his own tiger skin saying "Welcome; be seated here." And the king too, after showing his humility, spoke these words letting free, thereby a great flood of words full of sweet emotions (or Rasas), in a sweet voice, delightful and tremulous on account of devotion like the voice (or Kala) of an intoxicated swan, as if causing the flow of a great river full of sweet water and delightful with the tremulous voice of intoxicated swans. "Lord, it makes me a wicked man with the bad lapses from good conduct which characterise other kings. It is either (my) transgression from good conduct caused by wretched wealth (Lakshmi) which is desired by all kings or, (my) meanness born of wealth which makes my preceptor behave thus to me. This (myself) is not a proper object for formalities of welcome. Enough of superfluous ceremony. Although this person was at a great distance from you, yet he had been in his mind a disciple of your reverence: and a preceptor's seat deserves to be revered even as a preceptor and is not to be slighted; and may your reverence be seated here." Having said this, he sat down on a piece of cloth brought by an attendant; and Bhairavacharya, accepting the words of the king which could not be passed over on account of the regard (the king had for him), graced that tiger skin even as before.

And when along with the king, the attendants and the disciples were seated, he offered appropriate Arghya etc., and in due course, with his heart carried away by the King's sweetness (of conduct), said, exhibiting the splendour of his teeth which were pure like a beam of Moon's rays and which shone like the very embodiments of devotion to Siva, "Tata, (dear child), your extreme-

humility itself bespeaks the (weight) excellence of your (good) qualities. You are the receptacle of all good fortunes. Your actions are in consonance with your greatness. I have not cast my eyes ever since my birth on objects of wealth. Wherefore there is a certain (useless) body (my body) which has not been brought up by riches which are like fuel to the fire of all the varied vices; my vital breaths are supported by alms; a few letters of knowledge are known (to me) having been obtained with great difficulty (or being ill understood by me); there is somewhat of a particle of merit (*Punya*) present (in me) having earned it by the service at the feet of Bhairava (Lord Siva). Whatever is here which deserves to be used by you, I request you to accept (to make your own); for indeed, the hearts of good men which are acceptable on account of their fine qualities are like flowers, which can be bound together by a slender thread: besides, good persons who are famous and accepted by learned (people), are happy even when they are merely known by reputation like spoken words properly used and accepted by the learned causing delight even at the moment they are heard and making an entrance for fame in the firm-minded; and I was carried away by the multitude of your good qualities as by the floods (white with foam) of eagerness which entered (my heart) and am now brought back by (your suspicious self) you.

And the king told him in reply; "Lord! even though the bodies, etc., of the good are devoted to one, still their lords are their benefactors. And an immeasurable multitude of prosperities has been acquired by the sight of you. And by this visit alone I have been raised to an enviable position by my preceptor." Thus with varied speeches he remained there long and then returned home.

And another day, Bhairavacharya went to see the king. And the king placed (at his disposal) his own self along with

the Zenana, the attendants and the Treasury. But (the Acharya) he smiled and spoke: "Tata, (dear child) where is wealth and where are we who flourish in the forest: high-thinking certainly fades away like a creeper in the dry heat of wealth; and this your splendour shines like a firefly without scorching others; only persons like you are (fit) receptacles for rare fortune.' Saying this, he remained there some time and then returned.

And the *Pariwrad* (Sanyasin) in the same manner bought on each occasion five silver lotuses and offered them as gifts to the king. But on one occasion, he entered bringing in something covered by a white cloth. And entering and stopping as before for a while, he said "Good Sir, the venerable One says to your Worship 'There is a disciple of ours, a Brahmin by name Patalaswamin. By him has been wrenched from the hand of a *Brahma Rakshasa* the great sword known as *Attahasa*. And that (sword) is here fit for your arm (only); accept (it as a gift).'" Informing him thus, he drew out from the sheath after removing the covering of cloth a sword which appeared as if the clear and bright sky of autumn had been condensed to steel (or a massive shape); as if the waters of the Jumna flood had been dammed; as if the black and angry cobra Kaliya, roused to anger by Krishna, had, desirous of (vanquishing) excelling Nandaka (the sword of Vishnu) assumed the form of a sword; as if it were a broken bit of the black cloud during the deluge, fallen from the sky and indicating a down-pour (of rain) for the ruin of the worlds (indicating the strength of its edge); with its curved line of sharp and rent edges like the (derisive) smile of Hate displaying the circular line of protruding teeth; with its firm handle, appearing, as it were, the arm of Hari (with the firmly clenched fist) as if it were made of the poison *Kalakuta* which is capable of destroying life in all the worlds; as if it were

made out of steel, tempered in the furnace of Kritantas (Yama's) rage; because of its exceeding sharpness (irritability) making noise at the mere touch of a breeze as if in anger; and cleaving into two even its own self, as it were, under the pretence of casting a reflection (of itself) on the raised pial and jewelled pavement of the Hall with rays proceeding from its indented edge as if with tufts of hair which clung to it when it cut off the heads of enemies; which pierced the sunlight again and again with the thrusts of the halo-disc swift as the gleams of lightning; cutting the day to pieces; as if it were the side glance of Kalaratri (the long night of destruction); as if it were the blue lotus worn by Kala (Death or Time); as if it were by 'Om-kara' form of Cruelty (because of its bent shape and its reverberating noise when cleaving) [vide: ओं ओं इति शस्त्राण शंसन्ति] as if it were the beauteous form or arrant Selfishness (Ahamkara), the hereditary friend of Anger, the embodiment of Arrogance, the best helpmate of Adventure, the child (born) of Death, the path for the arrival of Grace and the path for the emergence of Fame.

And the king took hold of it by his hand and gazed at it for a good while, embracing it, as it were, with his image (cast on it), because of his love for the weapon. And he sent (this) message: "And the holy One must be informed: "my mind is not able in your case to act in transgression of your words, although indeed it is proud enough to disdain accepting the properties of others (although indeed it is not familiar with the humiliation of accepting the properties of others) "And the Parivrad (sanyasin) pleased at the (king's acceptance of that (sword) departed, saying "Fortune be with you; we will take leave (of you). And the king who by nature was a lover of the heroic emotion considered the earth as lying in the palm of his hand, because of having that sword.

Then, when (some) days had passed, on one occasion Bhairavacharya spoke to the king in a private place with a request "Tata (dear child), the natural disposition of the great are slow when their own benefit is concerned and skilful and vigilant in helping others. To such as you, the sight of supplicants is a big festive occasion ; their supplication is (sufficient) gratification ; and their acceptance of gifts is benefaction (enough) ; You are the (ground) place for (the satisfaction) of the wishes of all people ; whence you are requested (by me.) Listen. I have already served Siva by (Japa) muttering a crore of times the great Mantra of the Lord known as *Maha-kala-hridaya* in the big cremation ground as prescribed by the *Kalpa-sutra*, being decorated with black garlands and garments ; the fulfilment of that (mantra), ends with the subjugation of a *Vetala* (goblin). And that end cannot be accomplished by those who have no helpers. And you are enough for this work ; and three other helpers there will be when you undertake to bear the burden ; one is that same friend of our Youth, the Maskarin (sanyasin) Titibha by name, who visits you (often) ; the second is that Patalaswamin, the other is also my own disciple, the Dravida, named Karnatala. If you consider (this) a good proposal then, let this hand (of yours), which is long like the proboscis of the elephant supporting of the quarter, carry (the sword) Attahasa, and be made a safety bolt of a quarter of the sky for one night. And when he had finished the speech, the king, (thus) obtaining an occasion for doing good, was delighted at heart as if one who had entered darkness and (suddenly) sees light ; and he said, "Reverend One ! I am extremely favoured ; and I consider myself as accepted (as a disciple) by this command, equally with (your disciples)." And Bhairavacharya rejoiced at that speech of the king. And he fixed an appointment : "We are to be seen by the long-lived One with the sword as his second (or comrade) in the deserted

temple which is near the great cremation ground here at the same hour as now on the night of this approaching fourteenth day of the dark fortnight", And then, when the days passed and that dark fourteenth day was reached, the king entered *Niyama* (observed the rules of ritual) and was ordained in the prescribed Saiva manner. And he performed the (prescribed) ceremonies of applying scents, perfumes, flowers, etc., and worshipping with offering of scents, incense, flowers etc., the sword Attahasa; then when the day was ended and the directions were reddened as if by the performance by somebody of the ceremonial of *Rudhira Bali* (offering of blood) for the purpose of a *Karma* ritual and when the rays of the sun hung down like the tongues of (Vetala) goblins thirsting for the (Rudhira-Bali) blood offering; when the Sun-god was himself doing the duty of a protector of a quarter in the western sky (the other direction) on account of his love towards the king, and when the shadows of the trees grew (in size) like she-devils (Yatudhanees), when regions of darkness were like (Danavas) devils residing in the Patala world rising up to cause obstruction (to meritorious deeds); when the constellations of stars gathered in groups in the heavens, desirous as it were, of witnessing (some terrible act) the ritual relating to Rudra; when the night was pitch-dark; at midnight when all the people were sleeping and all around was soundless and still; the king stepped forward and came out of the city, alone, grasping the hilt with his left hand and drawing out the sword Attahasa with his right hand, and being undiscovered by the Zenana and the attendants; he was covered by the gleam of the sword as if he was afraid of being found out and had covered his entire body and limbs with a piece of dark blue cloth; followed, although not ordered to do so, by (Rajalakshmi) the grace of royalty and dragging behind him by the hair (the lady known as the) Fulfilment-of-the Ritual under the guise of bees which lingered on account

of the fragrance (of his body). And he went to that (agreed) place. Then they three, Titibha, Karnata and Patalaswamin, came forth; like Drouni (Asvatthma) Kripa and Kritavarma, prepared for the night-battle (Souptika); having bathed (already) and wearing garlands and peculiarly attired as if they had magic headbands made out of murmuring bees hovering about the flowers worn on their heads; wearing on their hands knotted turban bands as if those knots were knots of great (Mudras) Mystic symbols which bound together the lines of peculiar Svastika figures in the middle of their foreheads; with their mouths and cheeks whitened by the smear of the flood of light from the holy ear-rings, pendant at the outer cavities of their ears, drinking as it were the utter darkness of the night in their desire to vanquish the goblins moving about at night; with the pure, clear brilliance of jewelled *Kundalas* (earrings) pendant from the other set of ears, appearing as if anointed by the *gorachana* rendered holy by the repeated utterances of *mantras* (over it), who, brandishing sharp swords appeared as if they offered human sacrifices for the success of the ritual by their own images (contained in those swords): who appeared to cut into three parts the night (which has three Yamas or watches) for guarding their respective quarters by the continued flashes of their swords marking off the darkness into (sections); who made another complete night by the dark shields of tough skin held by them on which (shields) were half-moons and silver white knobs in rows like clusters of stars and which (shields) appeared to be like bits of dark night, cut to pieces by the relentless edges of their swords; who wore thick folds of new cloth held together (at the waist) by golden belts (*Sringala* with their sword sheaths fixed therein; and they introduced themselves (to the king). And the king asked them three "who is here" and they three told him their respective names. And followed by them alone, he went to that place

of *Sadhana* (accomplishing the object in view) which was still and solemn and awe-inspiring, where all (upakarmas) requisites (for the performance of the rites) were gathered ready at hand and which (place) appeared as if it were night whence darkness had fled by the partial burning of mustard scattered all round for protecting (the place from evil spirits) and when the sky was full of smoke of burnt incense (*guggulu*) and of the radiance from the sacrificial lamps.

In that (place), seated at the centre of a big circle marked by ashes white as the (dust) pollen of *Kumudas* (night lotuses), he saw Bhairavacharya, a form resplendent, with more brilliance (than ever) like the autumn (*Sarad*) sun surrounded by a large halo of light; like a Mandara mountain amidst a whirlpool of the ocean of milk when churned; who had commenced the fire-rite in the fire generated in the open cavity of the mouth of a corpse on whose breast he was seated and which was lying on its back; who was smeared with blood-red sandal paste and decorated with blood-red garlands and garments; who had smeared a black unguent; who wore black amulet (*Pratisara*); who wore black dress; who under the guise of offering black sesame (to the ritual fire), caused in his anxiety to become a Vidyadhara, the destruction of (the *Parama-Anus*) extremely tiny particles which were defiled and were the cause of the building up of the human body; who appeared with the rays from his finger-nails spreading out as he made offerings to the fire, to cleanse the fire of the pollution caused by contact with the mouth of the corpse; who appeared to let fall into the sacrificial fire offering of blood because his eyes were red with smoke: with some *mantra* (utterance of mystic syllables) in his mouth, wherein the tips of white-teeth, exposed to view by the slightly opened lower lip, resembled the rows of letters of the *mantras* whose shapes

were visible; who appeared to burn away all the limbs (of his body) for (the accomplishment of his object) obtaining *Siddhi*, because of the reflections of the lighted lamps, placed near at hand, in the drops of perspiration due to his exertion in offering oblations; and who was encircled by the Brahminical thread of many strings as by the mantra *Vidyaraja* of many virtues. And approaching him (the Acharya), he (the king) made obeisance; and by him (the sage) cheered, he attended to his work.

Meanwhile, Patalaswami accepted the eastern quarter; Karnatala the northern; Parivrat the western; while the king adorned the quarter distinguished by the luminaries of Trisanku.

When the watchers of the (four) quarters were thus stationed and when Bhairavacharya confidently performed the fearful rite, having entered the cage (protecting ring) formed by the arms of the protectors of the quarters; when the demons (*Kounapas*) who raised an uproar and rendered all efforts futile and caused obstacles were, after a long time, subdued; when midnight had just passed; at a place not far to the north of the circle; the earth was seen opening as if it were the hole (caused by the tooth) of the great Boar at the time of the deluge.

And suddenly, from that opening arose a person dark as the blue lotus like a pillar of copper thrown up by the elephant of a quarter; like *Narakasura*, of shoulders broad as the great Boar's, emerging from the womb of the earth; like the *Danava Bali* rising up after breaking (the roof of Patala; like a palace of emerald with a resplendent jewel lamp at the top; with his crest shining with the dense and wavy tresses glossy and black as clouds; with a resplendent *malati* wreath on his head; with the tremulousness of his voice and with the natural red colour of his eyes, appearing as one intoxicated with the pride of youth; whose neck-

garland dangled about (his neck); smearing over and over again the mud, softened by crushing in his clenched hands, on his big shoulders which resembled the temples of the elephants of the quarters.

With the irregularly smeared portions of sandal paste he seemed to be a part of the autumn heavens irregularly covered with patches of extremely white clouds; wearing over a lion-garment (*Chandataka*), white as the petal inside a *ketkai* (flower), a tightly-drawn piece of cloth (wound round the hip-joints) *kakshya-bandham* which made his belly appear more sunken and smaller (than before) and whose white fringed end of cotton cloth hung loose behind him and fell to the ground as if it were the (serpent) *sesha* supporting him from behind; whose thighs were hard and stout and who fixed his steps slowly and gently as if through fear that the earth might break (under his weight); and whose thighs were proud of somehow supporting the trunk of his body which was like a mountain heavy with unbearable pride; and again and again doubling his left arm on his chest and raising his right arm crosswise and bending his knees in an arc he made fierce strokes slapping on his chest and thigh (in challenge) and producing *tamkara* (the sound of slapping on the shoulder and thigh with the arm) as if producing destroyers as obstacles to the Karma (rite) and as if depriving the entire living world of one sense (the sense of hearing).

And he spoke laughing in tones as terrible as the resounding roar of (*Nara-simha*), the Man-Lion: "O Lover in whom, Vidyadhara maidens are expected to repose faith; (O aspirant to success in the *Vidyadhari Sraddha* or rite) Whence this arrogance at the acquisition of a little knowledge, or this pride of having reliable helpers, that you, like a simpleton, aspire to achieve success without giving this person (me) his *bali* (offering)? What ill-conceived idea

of yours is this ? During all this time has not the name of the Lord of this tract reached your ears, of this tract which (has obtained currency) is known to all even with my name ? I am the Naga (serpent) by name *Sri Kantha* ; If I do not allow it, what power is there even in the multitude of *grahas* (planets and stars) to traverse the sky ? Although master of the earth, this (king) is but a slave and a hermit (weekling) who renders help to such vile *Saivas* like you. Now accept, along with this wicked king, the result (fruit) of the (erroneous conduct of an inefficient snake-charmer) misleading a bad king." So saying with hard slaps of his forearms he felled Titibha and others who rushed towards him along with their armours and their swords. Then, on hearing this unprecedented insult, the king with his several limbs exuding, as it were, in profusion, under the guise of sweat caused by his inability (to brook the insulting language), "water" of the sharp edges of the dark swords drunk (by those limbs) in many battles, although those (limbs) were not hurt or injured by weapons (in those battles) ; and with these limbs under the guise of bearing the hairs on end (*romancha*) making him light for battle by freeing him from the burden of hundreds of wounding arrows ; with the Attahasa proclaiming aloud his powers, as if laughing and showing clearly the row of its white teeth in derision, because of the multitude of stars reflected on it ; besieging the Naga by surrounding him in all the ten directions by building, with a radiant halo of rays from his finger nails moving about hastily in their desire to grasp the handle (of the sword,) a *mandala* (circular fortress) of *mantras* for subduing serpents as it were, afraid that otherwise the Naga might escape.

And he said, "You crow of a serpent, are you not ashamed to beg for *bali* (offering) when I, a royal swan, am here ? Or of what use are these harsh words ? The strength

of the good resides in (their) arm and not in (their) speech. Take hold of (your) weapon; and this (you) will cease to exist (will be put to death). My arm is not trained in (the impropriety of) striking those who do not carry weapons". And the Naga clapped his hands on his own shoulders, saying even more contemptuously, "Come; why with weapons? I shall break your pride even with my two arms." And the king, ashamed to vanquish by using weapons one without weapons in a duel, cast away from him the breast-plate of skin and the sword Attahasa; and he tightened his loin-cloth by winding it over the upper halves of his thighs, and prepared for a wrestle; they two fought, dripping drops of gore from their arms slapped by the merciless slaps of arms (of the adversary) which fell like pillars of stone; and filling the entire world full of sound. And before long, the king felled the (Bhujanga) snake to the ground; and caught at his hair and grasped at Attahasa to cut his head off; and then he saw this person's (his sacred thread (*Yagnopavitra*) apart from the *Vaikakshaka* dress that he wore; and withdrawing from the use of (his) weapon, he said, "You impudent fellow! Here then is the seed (strength) on which you rely for your wicked conduct; whence you act according to your whims confidently and without any restraint". Immediately after, he beheld the moonlight suddenly and greatly increase; and he smelt a delightful fragrance, smearing his nose, as it were, of a bunch of lotus-flowers blowing in autumn. And suddenly he heard the noise of anklets (*Nupura*); and he turned his eye in the directions of the sound.

Then, he saw in the middle of (the sword) Attahasa held in (his) hand, a woman who gleamed like a flash of lightning in the womb of a dark-blue cloud; who drank up the dark night with her brilliance; who had a lotus in her hand (whose hands were red lotuses); who drew after her, the interwoven abundance of red colour of her tender toes

which clung to her feet, as if she were drawing behind her, the many tender coral creepers of the seashore that clung to her feet; bearing, as it were, under the guise of the nails on her spotless toes the lunar disc cut to pieces on account of the fear that the full lunar disc might cause the lotuses (in) of her hands to shrink and close; with the big sized anklets hanging loosely at her ankles, appearing as if she had burst the bonds of thick and close-set chains; appearing as if rising up from the waters of the ocean; slightly rippled by the blowing breeze and attractive with many kinds of flowers and hundreds of birds, because her form became visible above the white silk robe which was gently rippled by the breeze and which was decorated with hundreds of multifarious designs of flowers and birds; whose waist was clasped under the guise of the *Trivali* clasp, as if by Lady Ganga (*Tripathaga*) out of affection for her being born of the Ocean (the Lord of Ganga); who with round and prominent breasts, appeared like the sky with the *Kumbhas* (temples) of the elephant of the quarters; who wore on her bosom a necklace, brilliant like the constellations in autumn; which (necklace) appeared like the streak of dew of rut (elephant's *ichor*) collected in the trunk of (the white elephant) *Iravata*; who appeared to be fanned by white *chamaras* waved gently by the breeze because of the rays of light from her necklace swinging pendulously as she breathed gently; who was resplendent with the two palms of her hand red by nature, as if they had been rendered red by the transference of the red colour of the red lead (*Sindura*) when she caressed, by the stroke of her hand, the temples of the scent-elephant blind with (the overflow of) rut (*mada*) who shone with the *danta patra* (ear-ornament) which shed moonlight and which appeared to have been made a *Kundala* (or ear-ornament) made into full globe out of the bit of Moon

other than the bit belonging to Hára: and who was decorated with the tender shoots of Asoka worn in her ears as if with bunches of bright (green) rays of the jewel *Kaustubha*; whose forehead was never separated from the big Tilaka mark which was made with elephant ichor (made) and which appeared like the circular shadow of an unseen umbrella) held overhead); who from the petals of her lotus feet to the parted locks of hair on her head, shone white with sandal paste which was white like moonlight, as if it were the spoteless fame of the first kings; with garlands of flowers, which kissed the ground, worn about her neck, appearing as if decorated with rivers which kissed the surface of the earth and which wore garlands of wild flowers and which sought repose in the Ocean; and who declared without the use of words (letters) that she was born of a lotus, by the mere appearance of her limbs which were soft and tender like tender lotus stems (Mrinala).

And, without getting confused (at that sight), he (the king) asked: "Auspicious lady, who are you and whose are you?" And what for have you come into the range of my sight." And she spoke to him, as if putting (him) to shame by her overweening pride, quite contrary to woman's nature, "Hero! know me as Sri; who is the female antelope which roams about playfully in the region of the broad breast of Narayana; who is the banner of the race of first kings Prithu, Bharata, Bhagiratha, etc.; who is the attractive image (of a lady) carved on those pillars of victory—the arms of heroes; who is the royal lady-swan spoilt by the desire to sport in the waves of blood-rivers in battle; who is the peahen in the forest regions of white royal umbrellas; who is the lioness which likes to wander in the forest of the extremely sharp edges of weapons; who resides in the lotus (flower blowing in the pool) of the waters, of the sharp edges of swords. I have been carried away by this, your valourous spirit. Beg of me and I will give you the boon that you desire. Services rendered to others by heroes are

never at an end; wherefore the king bowed down to her and without caring for his own advantage, he begged (of her) *Siddhi* (fulfilment) for Bhairavacharya. And the goddess Lakshmi (thereat), becoming more kind (towards the king) and with eyes that opened wider (with kindness) appeared to pour over the king the Ocean Milk, as it were in consecration; and she said, "Let it be so."

And she added: "And because of this excellence of noble qualities (*sattva*) and the unusual devotion (*Bhakti*) to our Lord and Master, Siva (*Bhagavan Siva Bhattavaka*) you shall form, as it were a Trinity with the Sun and the Moon, and be the founder on earth of a great royal race which shall be unbroken (in continuity) which shall increase in *vriddhi* (prosperity) day by day and which shall abound in men pre-eminent in purity, auspiciousness (truthfulness) liberality, firmness and courage; in which will arise, like Harischandra, another lord of all *Dvipas* (continents), an emperor named Harsha, who will desire to be victorious over the three worlds like Mandhata, and for whom, this (my) hand will, of its own accord, throw away the lotus (held by it) and hold the *chamara* fan"; and at the end of the speech, she disappeared.

And on hearing that, the king was extremely gratified at heart. And Bhairavacharya also by the word of the Goddess and by the proper performance of the rite, immediately attained to the rank of a Vidyadhara, having fine locks of hair, a crown (*kirita*) on his head, a garland (round his neck), an anklet (on his arms), a girdle (*Mekhala*) (round his waist), a club (*Mudgara* in his hand) and a sword (dangling at his side). And he said, "O king, the ambitions of the weak-minded, lazy people do not extend far; but the favours of the good on earth are by (their own nature) expansive and all-reaching; who indeed, other than your highness, is capable of giving this gift (*Dakshina*) which

one does not think about even in a dream. Even on getting an atom of prosperity, a weak-natured person (is puffed up) assumes a lofty aspect like the scalepan; as this person has been (I am) helped by your noble qualities and has obtained his entire good fortune from you alone, he has lost his heart and (is dull-witted) he is not ashamed; for, I desire to keep myself in your memory by doing you a little service, somehow or other". The pride of heart of (Dhiras) courageous men do not give room for reciprocation (of favours); wherefore the king replied: "I have finished my task only with your honour's success (*siddhi*). May the venerable one therefore proceed to the desired place." And thus addressed by the King, he who was desirous to go (to the Vidyadhara world) embraced Titibha and others closely; and looking at the king with eyes wet with tears that flowed like a spray of dew from lotuses, he said again "*Tata*, (dear child). If I say, "I depart", it is not proper for the affection (I bear you). It is superfluous to say that my vital breaths are yours. If I say, "Accept this useless body (as your own)", it would be indicating my meaning by an unmeaning distinction. To say, "We are sold to you (grain by grain)" is not befitting the valuable help rendered by you; to say, "You are my relation (*Bandhava*)", would (be keeping you at a distance) not indicate sufficient familiarity; to say that (my heart) remains with you would be contrary to reality. To say, "This our achievement (of Vidyadharatva) is a torment causing, as it does, separation from you", would not be believed. To say that your help was without any motive, would be an *Anuvada* (useless reiteration of a well-known fact). To say, "Ourselves should be remembered", would be tantamount to a command. This person (myself) who is cruelly selfish must be thought of by all means when the talk turns about ungrateful persons and when tales of wicked persons are told.'

So saying, he rose up to the region of the sky; where constellations of stars appeared as if they clashed with the shower of pearls loosened from his necklace which broke to pieces as he hurried upwards. And he went to a place which was befitting his achievement (siddhi) and which was marked off by the multitude of luminaries, (grahas). And Srikantha also, saying "King, this person is (I am) bought by your valour and is (am) taught modesty; and he deserves (I deserve) to be favoured with (your) commands about things that have to be done." And permitted by the king, he entered again that same opening in the earth.

And thus when the night was almost spent; when the forest breeze fragrant with the breath of (Kamalini women about to wake up) lotus ponds where lotuses were about to awaken; when the breeze was cool with dew as if with the sweat caused by the sport of removing the clothes from the breasts of the forests of the forest deity; where by the odour of the breeze, the bees have been drawn to it; when the blowing (of the breeze) made the night lotuses (*kumudas*) sleep; when the breeze blew gently, as the night was dying and carried with it particles of frost; when (*Triyama*) Night was descending into the other Ocean as if she were scorched by the sighs of the crowd of Chakravaka birds which were helpless in their separation (from their beloved); when the lotus ponds appeared as if they opened their eyes in their anxious desire to see Lakshmi actually coming; when the birds rose up from sleep; when the forest, with its creepers quivering in the gentle breeze, appeared to drop many particles of snow as though they dropped a shower of flowers; when the night lotuses closed their petals and the bees caught inside (them) hummed, as if they were the auspicious conches blown for awakening (the splendour of lotuses) the Goddess Lakshmi (from sleep); when the stars, the bright buds on the dark

creeper (called Night), had been crowded together in the western sky as if they were driven forward by the breaths exhaled from the nostrills of the horses of the Sun's chariot, which (horses) had newly risen from bed; when the constellation of the Seven Rishis (the Great Bear) looked grey, as if covered by the dust (dollen) of the flowers of the multitude of *kalpa* creepers wafted by the gentle breeze; when the antelope, consisting of stars, (the constellation *Mriga-sirsha* slipped down (in the western heavens) as if it were the goad of the divine elephant let fall (accidentally). The king took Titibha and others (with him) and in the pure water of the forest well, after washing his limbs which were dirtied by the combat with the Naga (serpent), he entered the city. And on the next day, he made them glad by taking his own bath, food, dress, etc. only after them.

And after spending a few days (in the king's company) the *Parivrad* (Sanyasin left for the forest, although dissuaded by the king from leaving him. But Patalaswamin and Karnatala were devoted to valour and they remained with him. And they grew old in his (the king's) service, having attained to a prosperity beyond their wishes; with their swords always drawn amidst the circle of heroes; (always) proceeding first to the front of battle; now and then when stories are told; recounting, when commanded to do so by the king, the incidents of their childhood and the wonderful deeds of Bhairavacharya.

Thus ends Raja-vamsa-Varnanam, the third Uchch-vasa of the Harsha-Charita of Sri Bana Bhatta.

